

ANTHEMS  
ANCIENT & MODERN

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# Anthems



## ANCIENT AND MODERN

*Ed. by William Garrett Under*

"There is no truer truth obtainable  
By Man than comes of Music."

*Robert Browning*

LONDON:  
NOVELLO AND COMPANY, LIMITED

LONDON :  
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## PREFACE.

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EVERYONE is familiar with the sentence in the Rubric of The Book of Common Prayer—"In Quires and Places where they sing, here followeth the Anthem." Time was when in many places they did not sing, and certainly did not sing Anthems. Now in the great majority of churches, either regularly or occasionally, Anthems are sung.

The present collection is an attempt to provide for this well-nigh universal custom. It is believed that here will be found a sufficient number and variety of Anthems to meet the ordinary requirements of most churches. No book can provide for *every* occasion or for the desire of choirs for novelties; but this one is sufficiently large and varied to meet the usual requirements of the majority of churches.

The collection will be found true to its name, since it includes examples of the early English composers, such as Attwood, Boyce, Farrant, Greene, Hayes, Purcell and Ravenscroft; of writers still better known, and who, in spite of the criticism of certain modern critics regarding some of them, have endeared themselves to a vast number of choirs and congregations, such as Barnby, Sterndale Bennett, Goss, G. J. Elvey, J. L. Hopkins, G. A. Macfarren, Ouseley, Stainer, and S. S. Wesley; while beyond these works of departed composers there will be found examples of men still amongst us.

Thus the two-fold tendency of our age to the simplicity and even severity of the older, and to the greater freedom and dramatic force of the newer school of composers will be met.

It has been the aim of the Editor to meet, as far as possible, varying degrees of musical capacity in choirs and congregations, and in the first section will be found over fifty Anthems that may be regarded as more or less easy, and in the second section about forty more or less advanced.

Of late a very marked liking for settings of our finest hymns in Anthem form has shown itself, and with good reason, since the variety of sentiment and feeling in many hymns can only be partially met by a tune sung to every



verse. Complete expression of such hymns is only possible by means of Anthems in which each verse is set to suitable music. The present book provides a far larger collection of such Hymn-Anthems than any with which the Editor is acquainted. Many fine hymns are here for the first time wedded to Anthem expression. These are destined, the Editor believes, to become favourites both with choirs and congregations, and he is specially thankful to the Composers who at his suggestion have written these Anthems.

A special feature of this collection of Hymn-Anthems is the large number suitable for Evening, probably a larger number than has ever been included in a single book.

The pleasant task remains of thanking in the heartiest manner the following who have co-operated with the Editor in the production of this book:—

(1) Mr. Arthur Berridge and Mr. Cliffe Forrester, F.R.C.O., for the skill, knowledge and unwearied patience they have shown as the Editor's chief musical advisers.

(2) Dr. H. Walford Davies, Mr. J. T. Musgrave, and Mr. L. Morley Horder for much valued counsel and suggestion, Mr. J. T. Meeson, B.A., for careful comparison of the proofs with the originals, and Miss C. Morley Horder for the preparation of the Indexes.

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(4) The Rev. James Mearns, B.A., and Mr. William Cowan, for information concerning the authorship of Hymns and Anthems.

(5) Mr. K. M. Ross, the head of the printing department of Messrs. Novello & Co., Ltd., for valuable hints on the arrangement of the Anthems and for careful supervision of the work in its progress through the Press.

The Editor regrets that he has been compelled to leave out a large number of Anthems submitted to him either from lack of space or unsuitability to his collection. To return such Anthems has been the only unpleasant part of his task.

The Editor trusts that the music of this book may give wings not only to the words of Holy Scripture included in it, but also of the men and women of many ages who have given poetic form to their deepest thoughts, and so lead worshippers both in the Home and the Church upwards to the Eternal Father.

## PREFACE.

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## EXPLANATORY NOTES.

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(1) The second number enclosed in brackets at the beginning of each Anthem is for use when the book is connected with a Hymnal, and starts where practically all Hymnals leave off. The use of these bracketed numbers will prevent confusion when Anthems are announced to the congregation.

(2) Anthems have not been classed either under Seasons or Occasions, since this too often restricts their use to such times, when they might, and ought to be, used far more frequently. But Anthems suitable for special seasons and occasions may easily be found by reference to the Classified Index.

(3) No attempt has been made to classify Anthems which have no marked fitness for any special occasion. The Anthems in each section are arranged in alphabetical order for speed and convenience of reference.

(4) Psalms and Passages of Scripture pointed for chanting, together with the Ancient Hymns of the Church, are provided in a companion volume of this series.

# SECTION I.

## 1 (960) Arise, shine, for thy light is come.

Isaiah lx. 1—3.

G. J. ELVEY.

*Allegro.*

First system of the musical score. It consists of a treble and a bass staff in 4/4 time, with a key signature of one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics 'A - rise, a - rise, shine, for thy light is come, shine,' are written below the treble staff. The first measure of the treble staff has a '4' above it, and the first measure of the bass staff has a '4' below it. The first measure of the treble staff has a '4' above it, and the first measure of the bass staff has a '4' below it. The first measure of the treble staff has a '4' above it, and the first measure of the bass staff has a '4' below it.

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'shine, shine, for thy light is come, and the glo - ry of the Lord is ris -' are written below the treble staff. The first measure of the treble staff has a 'p' above it, and the first measure of the bass staff has a 'p' below it. The first measure of the treble staff has a 'p' above it, and the first measure of the bass staff has a 'p' below it. The first measure of the treble staff has a 'p' above it, and the first measure of the bass staff has a 'p' below it.

Third system of the musical score. It continues the melody and accompaniment from the second system. The lyrics 'is ris - - - en up - on . . thee. ris - en up - on thee, is ris - en, is ris - en up - on . . thee.' are written below the treble staff. The first measure of the treble staff has a 'cres.' above it, and the first measure of the bass staff has a 'cres.' below it. The first measure of the treble staff has a 'cres.' above it, and the first measure of the bass staff has a 'cres.' below it. The first measure of the treble staff has a 'cres.' above it, and the first measure of the bass staff has a 'cres.' below it.

Fourth system of the musical score. It continues the melody and accompaniment from the third system. The lyrics 'For, be - hold, dark - ness shall cov - er the earth,' are written below the treble staff. The first measure of the treble staff has a 'p' above it, and the first measure of the bass staff has a 'p' below it. The first measure of the treble staff has a 'p' above it, and the first measure of the bass staff has a 'p' below it. The first measure of the treble staff has a 'p' above it, and the first measure of the bass staff has a 'p' below it.

Fifth system of the musical score. It continues the melody and accompaniment from the fourth system. The lyrics 'For, be - hold, dark - ness shall cov - er the earth,' are written below the treble staff. The first measure of the treble staff has a 'p' above it, and the first measure of the bass staff has a 'p' below it. The first measure of the treble staff has a 'p' above it, and the first measure of the bass staff has a 'p' below it. The first measure of the treble staff has a 'p' above it, and the first measure of the bass staff has a 'p' below it.

ARISE, SHINE, FOR THY LIGHT IS COME.

and gross dark-ness, and gross dark-ness, gross dark -

- ness the peo - ple, gross dark - ness the peo - ple;

*f* but the Lord shall a - rise, the Lord shall a - rise, the

*cres.* *f*

ARISE, SHINE, FOR THY LIGHT IS COME.

Lord shall a - rise up - on . . thee, . and His glo - ry shall be

His glo - ry shall be seen, His glo - ry shall be  
seen, His glo - ry shall be seen, His glo - ry shall . . . be  
shall . . . be . . .  
His glo - ry shall be

seen up - on . . thee, *p* |

seen up - on . . thee, and the Gen - tiles shall

seen up - on thee, *p* |

and kings . . . to the

come, shall come to thy light, and kings . . .



# ARISE, SHINE, FOR THY LIGHT IS COME.

bright - ness . . of thy ri - sing, and kings . . .  
 to the bright-ness of thy ri - sing, and  
 to the bright - ness . . of thy ri - sing, kings . .

to the bright-ness of thy ri - sing, and  
 to the bright-ness, the bright - ness . . of thy  
 kings to the bright-ness, the bright - ness of thy  
 to the bright ness, the bright - ness . . of thy

kings to the bright - ness, the bright - ness of thy  
 ri - sing. A - rise, a - rise, shine, for thy light is  
 ri - sing. A - rise, a - rise, shine, for thy light is  
 ri - sing. A - rise, a - rise, shine, . . for thy light is

ri - sing. A - rise, a - rise, shine, for thy light is  
 come, shine, for thy light is come, thy light is come.  
 come, shine, . . shine, for thy light is come, thy light . . is come.

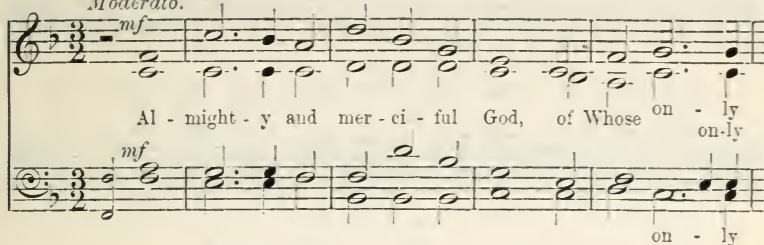
come, shine, for thy light is come, thy light is come.

# 2 (961) Almighty and merciful God.

J. Goss.

*Moderato.*

*mf*



Al - might - y and mer - ci - ful God, of Whose on - ly on - ly

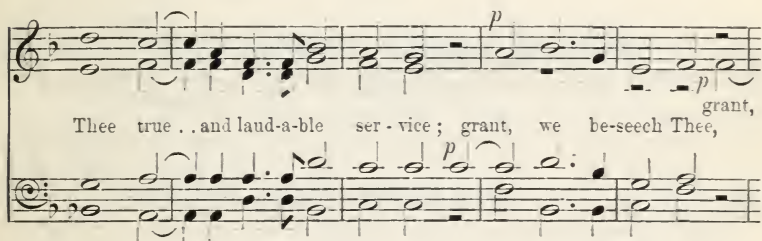
*mf*

on - ly



gift it com - eth that Thy faith - ful peo - ple do . . un - to

*p*



Thee true . . and laud - a - ble ser - vice ; grant, we be - seech Thee, grant,

*p*

grant, we be - seech Thee, that we may so faith - ful - ly

*cres.*

. . we be - seech Thee, that we may so faith - ful - ly

grant, *cres.*

serve

serve

# ALMIGHTY AND MERCIFUL GOD.

serve

serve Thee in this life, that we fail not fi-nal-ly, we

cres - cen - do - al . . f

fail not fi-nal-ly to at-tain Thy heav'n - ly

cres - cen - do - al . . f

at-tain Thy heav'n - ly

Christ,

prom-is-es; thro' the mer-its of Je-sus Christ, thro' the

thro' the mer-its of Je-sus Christ, thro' the  
cres.

mer-its, the mer-its of . . Christ, thro' the mer-its, thro' the

mer-its of Je - - - sus Christ, thro' the

# ALMIGHTY AND MERCIFUL GOD.

mer - its of Je - sus Christ our Lord. . .

mer - its of Je - sus Christ . our Lord.  
thro' the mer - its of Je - sus Christ our Lord. A -

mer - its of Je - sus Christ our Lord.

A - - - men.

*slentando.*

A - - - men.  
men.

*slentando.*

A - men, . . . A - men.

## 3 (962) All ye nations, praise the Lord.

*With spirit.*  $\text{♩} = 126.$  Lord. . . W. F. MÜLLER.

*mf* All ye nations, praise the Lord, praise the Lord, All ye lands, your

*mf* Lord,

*mf* voi - ces raise! Heaven and earth, with one ac - cord, Praise the

*mf*

# ALL YE NATIONS, PRAISE THE LORD.

Lord, praise the Lord, . . . praise the Lord, for . . .  
 praise the Lord, praise the Lord, for

This system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The first measure of the top staff has a 'f' dynamic marking. The second measure of the bottom staff has a 'f' dynamic marking. The lyrics are written below the staves, with some words spanning across measures.

ev - er praise! All ye nations, praise the Lord, all ye  
 ev - er, ev - er praise!

This system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The first measure of the top staff has a 'f' dynamic marking. The second measure of the bottom staff has a 'mf' dynamic marking. The lyrics are written below the staves, with some words spanning across measures.

nations, praise the Lord, all ye nations, praise the Lord, all ye

This system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The first measure of the top staff has a 'f' dynamic marking. The second measure of the bottom staff has a 'mf' dynamic marking. The lyrics are written below the staves, with some words spanning across measures.

na-tions, praise the Lord! All ye lands, your voi - ces  
 your voi - ces

This system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The first measure of the top staff has a 'f' dynamic marking. The second measure of the bottom staff has a 'ff' dynamic marking. The lyrics are written below the staves, with some words spanning across measures.



# ALL YE NATIONS, PRAISE THE LORD.

raise! Heaven and earth, with loud ac - cord,  
Heaven and earth, with

Heaven and earth, with loud ac - cord, Praise the

ev - er praise ;  
Lord, for ev - er, ev - er praise ; praise the Lord, for

ev - er, ev - er praise ;  
ev - er praise ; praise the Lord, praise the Lord, praise the Lord, for ev - er

ALL YE NATIONS, PRAISE THE LORD.

praise, praise the Lord! All ye lands, praise the Lord, praise the

Lord, for ev - er praise! For His truth and mer - cy stand, Past and

pre-sent and to be, Like the years of His right hand, Like His

own e - ter - ni - ty. For His truth and mer - cy stand, Past and

ALL YE NATIONS, PRAISE THE LORD.

pre-sent and to be, Like the years of His right hand, Like His

own e - ter - ni - ty. All ye nations, praise the Lord, All ye

lands, your voi - ces raise ; Heaven and earth, with loud ac - cord, Praise the

Lord, for ev - er praise, for ev - er praise, for ev - er praise. . .

# 4 (963) Behold, I bring you good tidings.

Luke ii. 10, 11.

J. Goss.

*Allegro. (♩ = 104.)*

Be - hold, be - hold, I bring you good ti - dings, I

bring you good ti - dings of great joy, . . . which shall

Be - hold, . . . I

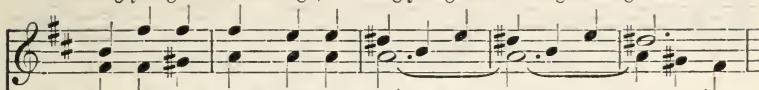
be to all peo - ple. Be - hold, I bring you good

bring you good ti - dings, I bring you good ti - dings, I

ti - dings, I bring you good ti - dings of great great joy, I  
great joy, . . .

# BEHOLD, I BRING YOU GOOD TIDINGS.

bring you good ti - dings, I bring you good ti-dings of great

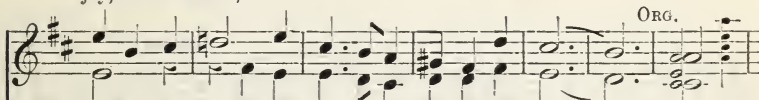


bring you good ti - dings of great  
good ti - dings, I bring you good ti-dings of great . .



bring you good ti - dings,

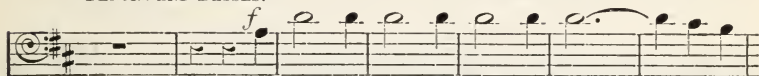
joy, which shall be, shall



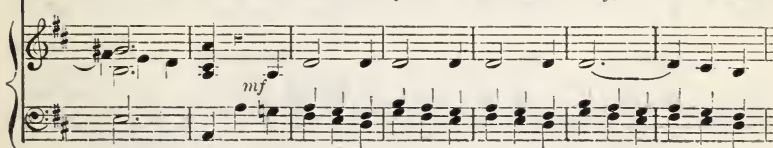
joy, which shall be to all peo-ple, all peo - ple.



TENORS AND BASSES.



For un - to you is born this day, . . in the





BEHOLD, I BRING YOU GOOD TIDINGS.

ci - ty of Da-vid, a Sa - viour, which is Christ the Lord. For

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole rest for four measures, followed by a half note 'f' on 'For'. The piano accompaniment (bass clef) starts with a series of eighth notes in the left hand and quarter notes in the right hand. The key signature has two sharps (F# and C#).

un - to you is born this day, in the ci - ty, the ci - ty of

This system contains the third and fourth staves of music. The vocal line continues with quarter notes for 'un - to you is born this day, in the ci - ty, the ci - ty of'. The piano accompaniment provides a steady harmonic support. The key signature remains two sharps.

Da - vid, a Sa - viour, a Sa - viour, a

This system contains the fifth and sixth staves of music. The vocal line features a series of quarter notes: 'Da - vid, a Sa - viour, a Sa - viour, a'. The piano accompaniment continues with a consistent rhythmic pattern. The key signature remains two sharps.

Sa - viour, which is Christ, a Sa - viour, which is Christ the Christ, . .

This system contains the seventh and eighth staves of music. The vocal line concludes with 'Sa - viour, which is Christ, a Sa - viour, which is Christ the Christ, . .'. The piano accompaniment ends with a final chord. The key signature remains two sharps.

# BEHOLD, I BRING YOU GOOD TIDINGS.

which is Christ the Lord.

Lord, is Christ . . the Lord.

which is Christ the Lord.

is Christ the Lord.

Be-hold, I bring you good tidings. I bring you good ti-dings of

great joy, which shall be to all peo-ple. For un - to

# BEHOLD, I BRING YOU GOOD TIDINGS.

you is born this day, this day, in the ci - ty of Da -

For un - to you is born this

- vid, for un - to you is born this day, . . . in the

- vid, for un - to you is born this day, . . . in the

day, for un - to you is born this day, in the ci - ty, the

ci - ty of Da-vid, a Sa - viour, which is Christ, . . . a

Saviour, which is Christ . . . the . . . Lord . . .

# 5 (964) Blessing, glory, wisdom and thanks.

Moderato.  $\text{♩} = 104.$

J. S. BACH.

*f*

Bless - ing, glo - ry, wis - dom and thanks, bless - ing,

*f* *mf*

glo - ry, wis - dom and thanks, low-er and might, pow-er and

*f* *mf*

might, pow-er and might, be un-to our God, be un-to our

*f*

God, be un-to our God, for ev - er - more, for ev - er - more.

# BLESSING, GLORY, WISDOM AND THANKS.

*f*

Bless-ing, glo - ry, wis-dom and thanks, blessing, glo - ry, wis-dom and

*p*

thanks, pow-er and might, pow-er and might, pow-er and

*f*

might, be un-to our God, for ev - ermore, for ev - ermore, for

A - - - men.

ev - er-more, for ev - er-more, A - - - men,

A - - - men.



*Moderato.*

Partly from MOZART.

*f*

Bless-ing and hon - our, glo - ry and pow - er, glo - ry and pow - er,

*f*

bles-sing and hon - our, glo - ry and pow - er, glo - ry and pow - er,

*p*

be to Him, be to Him who sit-teth up - on . . the throne, and

*cres.*

who sit-teth on the throne,

*p*

un - to the Lamb, . . . for ev - er and ev - er. A -

- men; to Him who sit - teth on the throne, and un - to the

# BLESSING AND HONOUR.

*cres.*

Lamb . . . be glo - ry for ev - er. A - men, A - men, for

*cres.*

ev - er and ev - er. A - men, . . . A - men. Bless-ing and

*f*

for ev - er. A - men.

*cres.*

hon-our and glo - ry and pow-er to Him who sit-teth on the throne, and

*cres.*

un-to the Lamb . . . for ev - er and ev - er. A -

*p*

men; to Him who sit - teth on . . the throne, and un-to the

*p*

# BLESSING AND HONOUR.

Lamb . . . be glo - ry for ev - er. A - men, A -

- men, for ev - er and ev - er. A - men, . . . A - men.  
for ev - er, A - men.

## 7 (966) Christ is risen from the dead.

G. J. ELVEY.

Christ is ris - en from the dead, is ris -

Christ is ris - en from the dead, Christ is ris -

Christ is ris - en from the dead, Christ is . . . ris - en,

# CHRIST IS RISEN FROM THE DEAD.

en, Christ is ris - en from the dead,

ris - en, en, Christ is ris - en from the dead, Hal-le-

Christ is .. ris - en, Christ is .. ris - en from the dead,

lu - j h, Hal - le - lu - jah, Christ is ris - en ..

from the dead, is ris - en from the dead, Christ .. is

from the dead, Christ is ris - en from the dead, is

from the dead,

The musical score is written for a four-part setting, with two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves. The piano accompaniment features a steady bass line and chords that support the vocal melody. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the score.

# CHRIST IS RISEN FROM THE DEAD.

ris - en from . . the dead. *A little slower.*

ris - en from the dead. In that He died, in that He

He died, . .

In that He died, He

*A little slower.*  $\text{♩} = 69.$

He died . . un - to sin once, in that He

died, He died un - to sin . . once, in . . in that He

died, . .

died, He died, . . He died, . . un - to sin,

died, He died, He died un - to sin



# CHRIST IS RISEN FROM THE DEAD.

*The same time as before.*

once; but in that He liv - eth, but in that He

once; but in that He liv - eth, but

liv - eth, He liv - eth un - to God, He liv eth, liv -

in that He liv - eth, He liv - eth un - to God, He

eth un - to God, He liv - eth, liveth un -

liv - eth un - to God, He liv - eth, liv - eth

liv - eth un - to God,

# CHRIST IS RISEN FROM THE DEAD.

to God, Christ is ris - en from the dead.

un - to God, Christ is ris - en from the dead. Hal - le -

ris - en from the dead.

lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

lu - jah,

lu - jah,

Hal - le - lu - jah.  
Hal - le - lu - jah.

Hal - le - lu - jah.

# 8 (967) Christ our passover is sacrificed for us.

1 Corinthians v. 7, 8.

J. Goss.

*Moderato.*  $\text{♩} = 66.$

*mp*  
Christ our pass - o - ver is sac - ri - fi - ced for us ;  
*mp*

*cres.*  
therefore let us keep the feast, therefore let us keep the feast,  
*cres.*  
there - fore let us keep the feast,

*Soprano Solo. Slower.*

not with the old leaven, nor with the leav - en of mal - ice and  
*Slower.*  
*p*

wick - ed - ness ; but with th' unleavened bread of sin - cer - i - ty, but with th' un -

CHRIST OUR PASSOVER IS SACRIFICED FOR US.

- leav-ened bread of sin-cer-i-ty, th'unleavened bread of sin-cer-i-ty and

CHORUS. *Tempo lmo.*

truth, Christ our pas-s-o-ver is sac-ri-fi-ced for us:

there-fore let us keep the feast, there-fore let us keep the  
there - fore let us keep the

feast, not not with the old leav-en, nor with the leav-en of  
feast, not

CHRIST OUR PASSOVER IS SACRIFICED FOR US.

mal - ice and wick - ed - ness ; but . . with th'un - leav - ened

bread, . . . the bread of sin - cer - i - ty and truth, let us .  
bread, th'un - leav - ened bread, the bread

keep the feast, let us keep the feast, . . with th'un - leav -  
... us keep, let . . us keep . . the feast, . . with th'un - leav -  
keep . . the feast, let us keep the feast, . .

- ened bread of sin - cer - i - ty . . and truth, . . .  
- ened bread of . . sin - cer - i - ty and truth, with th'un -  
- ened bread of sin - cer - i - ty and truth, with th'un -



# CHRIST OUR PASSOVER IS SACRIFICED FOR US.

with th'un-leav-ened bread of sin- cer- i- ty and truth.  
*rit. e dim.*

- - leav- ened bread, the bread of sin- cer- i- ty and truth,  
 with th'un-leav- ened *rit. e dim.*

- - leav- ened bread

The musical score is written for two staves, treble and bass clef, in a key of one flat (B-flat major or D minor). The melody is primarily in the treble staff, with the bass staff providing harmonic support. The tempo and mood are indicated by 'rit. e dim.' (ritardando e diminuendo). The lyrics are placed below the notes, with some words aligned with specific notes and others as general accompaniment.

## 9 Comfort, O Lord, the soul of Thy servant.

Psalm lxxxvi. 4.

W. CROTCH.

Arranged by J. Goss.

*Andante.* ( $\text{♩} = 62$ .)

*Sw. p* *cres.* *dim.* Com-fort, O

the soul of Thy ser- vant,

Lord, the soul of . . Thy ser- vant, for un- to Thee do I

Com- fort, O . . Lord, the soul of Thy

lift up my soul; Com-fort, O Lord, the soul of . . Thy

Com-fort, O Lord, the soul of Thy

The musical score is written for two staves, treble and bass clef, in a key of one flat and 3/4 time. The tempo is marked 'Andante' with a quarter note equal to 62 beats per minute. The dynamics range from 'Sw. p' (softly, piano) to 'cres.' (crescendo) and 'dim.' (diminuendo). The lyrics are placed below the notes, with some words aligned with specific notes and others as general accompaniment. The score is divided into several systems, each with a treble and bass staff.

COMFORT, O LORD, THE SOUL OF THY SERVANT.

ser-vant, for un-to Thee do I lift up my soul; Com-fort, O

Lord, the soul of Thy ser-vant, for un-to Thee do I

lift up my soul, do I lift up my soul; Com-fort, O

Lord, the soul of Thy ser-vant, for un-to Thee do I

lift up my soul, do I lift up my soul.

# 10 (969) Christ being raised from the dead.

Romans vi. 9.

G. J. ELVEY.

QUARTET, OR SEMI-CHORUS.

*Andante.*  
*mf*

Christ being rais - ed from the dead, Christ

Christ

Christ be-ing rais - ed from the dead,

Christ be-ing

Christ be-ing rais - ed from the dead,

Christ be-ing rais - ed from the dead,

rais - ed, rais - ed from the dead,

di - eth no .. more, di - eth no .. more,

di-eth no more, di - eth no .. more,

# CHRIST BEING RAISED FROM THE DEAD.

di - eth no . . more, di -

more, di - eth no . . more, di - eth no . . more, di -

eth no . . more,

di - eth no . . more, no more, . .

eth, no . . more, di - eth no . . more, no . . .

- eth no more, di - eth no more, no

di - eth no more,

## CHORUS.

more; death hath no more do - min - ion o - ver

*f*

CHRIST BEING RAISED FROM THE DEAD.

The musical score is written for a vocal soloist and a piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score consists of five systems of staves. The vocal part is written on a single staff, and the piano part is written on a grand staff (treble and bass clefs). Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). The lyrics are: "Him, death hath no more do-min-ion o-ver Him, death hath no more do-min-ion o-ver Him, death hath no more, no more do-min-ion o-ver". The score ends with a double bar line and a fermata over the final chord.

*f*  
Him, death hath no more do-min-ion o-ver Him,  
*f*  
*p* *f* *pp*  
death hath no more do-min-ion o-ver Him,  
*f* *pp*  
death hath no more, no more do-min-ion o-ver



# CHRIST BEING RAISED FROM THE DEAD.

The musical score is written for a vocal soloist and a piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The tempo is marked *ff* (fortissimo). The score is divided into three systems, each with a vocal line and a piano line. The lyrics are: "Him, death hath no more do - min - ion o - ver Him, no more do - min - ion o - ver Him". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing pattern in the left hand, often using chords and arpeggios. The vocal line is simple, with long notes for the lyrics. The score ends with a double bar line and a repeat sign.

*ff*

Him, death hath no more do - min - ion

*ff*

o - ver Him, no more do - min - ion o -

ver Him

# 11 (970) Enter not into judgment.

Psalm cxliii. 2.

T. ATTWOOD.

*Moderato.*

*p* En-ter not into judg-ment with Thy

The first system of the musical score is in G major (one sharp) and 2/2 time. It consists of a treble and a bass staff. The treble staff begins with a piano (*p*) dynamic and features a melody of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'En-ter not into judg-ment with Thy' are written below the treble staff, aligned with the notes.

servant, O Lord, for in Thy sight shall no man liv-ing be just - i -

The second system continues the melody and accompaniment. The treble staff has a more active melody with eighth notes. The bass staff continues with a steady accompaniment. The lyrics 'servant, O Lord, for in Thy sight shall no man liv-ing be just - i -' are written below the treble staff.

- fied; En - ter not in-to judg - ment with Thy ser-vant, O Lord, for

*p* *mf*

The third system includes dynamic markings *p* (piano) and *mf* (mezzo-forte). The treble staff shows a change in the melody, and the bass staff has a more active line. The lyrics '- fied; En - ter not in-to judg - ment with Thy ser-vant, O Lord, for' are written below the treble staff.

in Thy sight shall no man liv - ing be just - i - fied;

The fourth system concludes the piece. The treble staff has a final melodic phrase, and the bass staff provides a concluding accompaniment. The lyrics 'in Thy sight shall no man liv - ing be just - i - fied;' are written below the treble staff.

# ENTER NOT INTO JUDGMENT.

for.. in.. Thy sight, for in Thy sight shall no man

*p* *f*

liv - ing be just - i - fied, shall no man liv - ing be just - i -

*p* *f* *p*

for in Thy sight shall no man be just - i -

*p*

- fied, for . . in Thy . . sight shall . . no man be just - i -

*p*

for in Thy sight shall no man be

- fied, shall no man be just - i - fied. . . .

- fied, shall no man be just - i - fied, be just - i - fied.

# 12 (971) From the rising of the sun.

Malachi i. 11.

F. A. G. OUSELEY.

*Moderato.*

*mf*

From the ri - sing of the sun, un - to the going down of the

*mf*

My name shall be great, shall be great a - mong the Gen -

same, *f* My name shall be great a - mong the Gen -

My name shall be great, shall be great a - mong the Gen -

*f* My name shall be great

tiles; *mf*

- tiles; and in ev - 'ry place, and in ev - 'ry

*mf*

un - to . . . My

place in - cense shall be of - fer'd up un - to in - to . . . My My

un - to . . . My

FROM THE RISING OF THE SUN.

name; for My name shall be great a - mong . . the

the

heathen, for My name shall be great a-mong the hea

then : thus saith the Lord, thus saith the Lord.

thus . . thus . .

thus saith the Lord, thus saith the Lord.

From the ri - sing of the sun, un - to the go - ing down of the

*mf*



# FROM THE RISING OF THE SUN.

My name shall be great, shall be great a - mong

same, My name shall be great, shall be great a -

*f* My name shall be great

the Gen - tiles ;

- mong the Gen - tiles ; and in ev - 'ry place, and in

ev - 'ry place in-cense shall be of-fer'd up un - to

- to . . . My name, thus . . . saith the Lord.

to . . . My name, thus . . . saith the Lord.

to . . . My name, thus saith the Lord.

JACQUES ARCADELT, 1490—1556.

*Slow.* *p*

Give ear to my . . prayer, O . . God, give . .

*p*

ear; and hide not Thy - self from my sup - pli - ca -

*mf*

- tion. At - tend to me, and hear me: I mourn in my com -

*mf*

- plaint, and make a noise. My heart is sore pain - ed, my heart is

# GIVE EAR TO MY PRAYER

sore pain - ed with - in . . me. Give ear . . to my prayer,

This system features a treble and bass staff in G major. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, and C. The bass staff provides a harmonic accompaniment with chords. Dynamics include a forte (*f*) marking over the first measure of the second system.

O God, hear my . . prayer. Give ear to my

This system continues the melody and accompaniment. The treble staff has a piano (*pp*) marking at the start and a forte (*f*) marking later. The bass staff also has a piano (*pp*) marking at the start and a forte (*f*) marking later.

prayer ; and hide not Thy - self from me, give ear

This system continues the melody and accompaniment. The treble staff has a piano (*p*) marking at the start and a forte (*f*) marking later. The bass staff also has a piano (*p*) marking at the start and a forte (*f*) marking later.

to my prayer, give ear to my prayer, O God. A - men.

This system concludes the piece. The treble staff has a piano (*pp*) marking at the start and a *slower.* marking over the final measures. The bass staff also has a piano (*pp*) marking at the start and a *slower.* marking over the final measures. The piece ends with a double bar line.

## 14 (973)

## God is a Spirit.

John iv. 23, 24.

H. SMART.

*Andante.* *cres.* and they that

*p* God is a Spi-rit, God is a Spi-rit: and

*p* *cres.*

worship Him must wor - ship Him in spi - rit and in *dim.*

they . . that worship Him must worship Him in spi - rit and in *dim.*

truth. *p* *pp* *cres.*

truth. God is a Spi - rit, God is a Spi - rit: and *cres.*

*p* *pp*

must

they . . that worship Him must worship Him in spi - rit,

# GOD IS A SPIRIT.

wor - ship Him . . in spi-rit and in truth :

First system of musical notation. The treble staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics 'wor - ship Him . . in spi-rit and in truth :' are written below the staves. A 'dim.' (diminuendo) marking is placed above the treble staff, and a 'p' (piano) marking is placed below the bass staff at the end of the system.

Second system of musical notation. The treble staff continues the melody with some notes beamed together. The bass staff continues the accompaniment. The lyrics 'for the Fa - ther seeketh such to wor - ship Him, for the' are written below. A 'p' (piano) marking is placed above the treble staff at the beginning, and another 'p' is placed below the bass staff at the end.

Third system of musical notation. The treble staff features a 'f' (forte) dynamic marking. The bass staff also has a 'f' marking. The lyrics 'Fa - ther seek - eth such, seek - eth such to wor -' are written below. The notation includes various rests and note values to maintain the musical flow.

Fourth system of musical notation, concluding the piece. The treble staff ends with a double bar line. The bass staff continues with a few more notes. The lyrics 'ship Him. . . God is a Spi - rit. . .' are written below. A 'p' (piano) marking is placed above the treble staff at the beginning.



# 15 (974) God so loved the world.

John iii. 16, 17.

*Moderato.*  $\text{♩} = 72.$

J. Goss.

*mf*

*mf*

God so lov - ed the world that He gave His on - ly begotten

Son, . . that who-so - ev - er be - liev - eth in Him . . should not

but have ev - er - last - ing life.

per - ish, but . . have ev - er - last - ing life, For God

but have ev - er - last - ing life.

*p*

sent not His Son in - to the world to con - demn the world,

GOD SO LOVED THE WORLD.

*cres.*

but that the world through Him, through Him might be

*cres.*

This block contains the first system of a musical score. It features a treble and bass staff in B-flat major (two flats). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides a harmonic accompaniment with chords. The lyrics 'but that the world through Him, through Him might be' are written below the notes. A 'cres.' (crescendo) marking is placed above the first measure of both staves.

sa - ved. A - - - - men.

A - - - - men.

This block contains the second system of the musical score. The treble staff continues the melody with a half note D5, followed by a half note E5, and then a half note F5. The bass staff continues with chords. The lyrics 'sa - ved. A - - - - men.' are written below the notes. A 'cres.' marking is also present above the first measure of the bass staff.

16 (975) Hear the voice and prayer.

J. L. HOPKINS.

$\text{♩} = 80.$

*p*

Hear the voice and prayer of Thy ser - vants, hear the

*p*

This block contains the first system of a musical score for 'Hear the voice and prayer.' The time signature is 2/2. The tempo is marked with a quarter note equal to 80 beats per minute. The key signature has one flat (B-flat major). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides a harmonic accompaniment with chords. The lyrics 'Hear the voice and prayer of Thy ser - vants, hear the' are written below the notes. A 'p' (piano) marking is placed above the first measure of both staves.

voice and prayer of Thy ser-vants which they make be - fore Thee this

This block contains the second system of the musical score. The treble staff continues the melody with a half note D5, followed by a half note E5, and then a half note F5. The bass staff continues with chords. The lyrics 'voice and prayer of Thy ser-vants which they make be - fore Thee this' are written below the notes.

# HEAR THE VOICE AND PRAYER.

day. That Thine eyes may be o - pen to - ward this

*mf* *p*

house, to - ward this house day . . and night, day . . and

ev - er to-ward this place, ev -

night, ev - er to-ward this place, ev - er to-ward this place, ev -

*mf*

ev - er to -

- er to-ward this place of which Thou hast said, My name shall be there, My

*dim.* *cres.* *f*

*dim.* *cres.* *f*

- ward this place,

# HEAR THE VOICE AND PRAYER.

name shall be there. And when Thou hear-est, have mer - cy up -

on them, have mer - cy, have mer - cy, have mer - cy up - on them.

have mer - cy up - on them,

The musical score is written for two staves (treble and bass clef) in a key of one flat (B-flat major or D minor). It features a variety of musical notations including eighth notes, quarter notes, and half notes. Dynamics such as *dim.* (diminuendo) and *p* (piano) are indicated. The lyrics are written below the staves, with some words underlined to indicate phrasing.

## 17 (976) Hide not Thou Thy face.

Psalms xxvii. 9.

R. FARRANT.

*Slow.*

Hide not Thou Thy face from us, O Lord, and cast not off Thy

ser - vants in Thy dis - plea - sure ; For we con - fess our

The musical score is written for two staves (treble and bass clef) in a key of one flat (B-flat major or D minor) and a 2/2 time signature. It features a variety of musical notations including eighth notes, quarter notes, and half notes. Dynamics such as *p* (piano) are indicated. The lyrics are written below the staves, with some words underlined to indicate phrasing.

# HIDE NOT THOU THY FACE.

*cres.* our un - right - eous-ness.

sins un - to Thee, and hide not our un - right - eous-ness.

*cres.* un - right - eous - ness.

*p* For Thy mer - cy's sake, for Thy mer - cy's sake, de - liv - er

*p*

*dim.* us from all our sins, de - liv - er us from all our sins;

*dim.* *cres.*

*pp* For Thy mer - cy's sake, for Thy mer - cy's sake, de - liv - er

*pp*

*cres.* *dim.* us from all our sins, de - liv - er us from all our sins.

*dim.*



# 18 (977) Holy is the Lord our God.

ABBÉ VOGLER.

*Slow.* *p* *cres.* *dim.*

Ho - ly, ho - ly. ho - ly is the Lord our

*p* *mf*

God, Glo - rious in . . His high a - bode; An - gels

*dim.*

praise the heav'n-ly King, Men on earth His glo - ry sing.

*p* *dim.*

Ho - ly, ho - ly, ho - ly is . . the Lord our God;

HOLY IS THE LORD OUR GOD.

*p* *cres.*

A - gels praise the heav'n-ly King, . . Men on earth His

*f*

glo - ry sing, An - gels praise the heav'n - ly King,

*p*

Men on earth His glo - ry sing ; Ho -

*cres.* *dim.*

- ly, ho - ly, ho - ly is the Lord our God.

19 (978)

# If ye love Me, keep My Commandments.

St. John xiv. 15—17, 27.

Sir R. P. STEWART.

VERSE.

*p* *cres.* *dim.*

If . . ye love . . Me, keep My command - ments, keep

*p* *cres.* *dim.*

My com - mand - - - - - ments, If . . ye love . .

*mf* *mf*

*cres.* *dim.*

Me, keep My command - ments, keep My com - mand

*cres.* *dim.*

pray the Fa - ther, and He shall give you . .

- ments ; and I will pray the Fa - ther, and He shall

# IF YE LOVE ME, KEEP MY COMMANDMENTS.

an - o - ther Com - fort - er, He shall give you . . .  
 give you an - o - ther Com - fort - er, and He shall

an - o - ther Com - fort - er ;  
 give you a Com - fort - er ; Ev'n the spi - rit of truth, whom the  
 Com - fort - er ; Ev'n the spi - rit, the  
 Com - fort - er ; Ev'n the spi - rit of truth,

world can - not re - ceive, be - cause it see - eth Him not, nei - ther  
 whom the world can - not re - ceive,

know - eth Him ; but ye know Him, for He dwell - eth with  
 know - eth Him ; but ye know Him, for He dwell - eth with

IF YE LOVE ME, KEEP MY COMMANDMENTS.

*dim.* *p*

you, and shall be in . . you. Peace I leave with you,

*dim.* *p*

*cres.* *f*

My peace I give . . to you. Let not your heart be trou - bled,

*cres.* *f*

nei - ther let it be . . a -

nei - ther let it be a - fraid, . . nei - ther let it be . . a -

. . fraid, nei - ther let it be . . a - fraid.

. . fraid. . . nei - ther let it be . . a - fraid.



20 (979) I will magnify Thee, O God.

Psalm cxlv. 1, 2, 15, 16.

FULL. *With spirit.*

J. Goss.

FULL. With spirit.  $\text{♩} = 116$ .

I will mag-ni-fy Thee, O God, my King, and I will praise Thy

Name, will praise Thy Name for ev-er, for ev-er and ev-

-er. Ev-ry day will I give thanks, will I give thanks un-to Thee, and Thee, and Thee, and

Ch. Org.

# I WILL MAGNIFY THEE, O GOD.

praise Thy Name

praise Thy Name for ev - er and ev - er, ev - 'ry day will I give

*f* Gt. Org.

thanks,

thanks, ev - 'ry day will I give thanks, will I give thanks, will

will I give

give thanks un - to Thee, and praise

thanks un - to Thee, and praise, . . . and  
I give thanks un - to Thee, and praise . . . Thy

thanks,

# I WILL MAGNIFY THEE, O GOD.

Thy Name, and praise Thy Name for ev

praise Thy Name and praise Thy Name for  
Name, and praise Thy Name for

This system contains the first four staves of the musical score. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a vocal line in bass clef. The third and fourth staves are a piano accompaniment in treble and bass clefs respectively, with a key signature of two flats. The lyrics are written below the vocal staves.

er and ev er.

ev - er and ev - er. The eyes of all wait .  
for ev - er and ev - er.  
ev - er and ev - er.

This system contains the next four staves of the musical score. The vocal lines continue with the lyrics. The piano accompaniment includes a dynamic marking of *p* (piano) and a tempo/style marking of *Sw. or Ch.* (Slow or Chorus). The lyrics are written below the vocal staves.

up-on Thee, and Thou givest them their meat in due sea

This system contains the final four staves of the musical score. The vocal lines continue with the lyrics. The piano accompaniment continues with the same key signature and tempo. The lyrics are written below the vocal staves.

# I WILL MAGNIFY THEE, O GOD.

*p* *cres.*

Thou o - pen - est Thine hand, Thou

*p* *cres.*

- son. Thou o - pen - est Thine hand, Thou o - pen - est Thine

*p* *cres.*

Thou o - pen - est Thine hand, Thou

*p* *cres.*

Thou o - pen - est Thine hand, Thou

*cres.*

*dim.*

o - pen - est Thine hand, and fill - est all things liv - ing, and

*dim.*

hand, . . . and fill - est all things

*dim.*

o - pen - est Thine hand, and fill - est, and fill - est all things

*dim.*

o - pen - est Thine hand, and fill - est all things

*dim.*

# I WILL MAGNIFY THEE, O GOD.

fill-est all things liv - ing with plen - teous - ness, . . and

liv - - - ing with plen - teous - ness, . . and

liv - ing, things liv - ing with plen - teous - ness. . . and

liv - ing, with plen - - - teous - ness, . . and

*f* *Gt. Org.*

*rees.*

fill - est all things liv - ing with plen - teous - ness.



I WILL MAGNIFY THEE, O GOD.

*f* I will mag-ni-fy Thee, O God, my King, and I will praise Thy

*f*

*f*

Name, will praise Thy Name for ev-er, for ev-er and ev-er. Ev'-ry

*svcs.*

Thee, and praise Thy

day will I give thanks, will I give thanks un-to Thee,

Thee, *p* and praise Thy

*p ch.*

# I WILL MAGNIFY THEE, O GOD.

Name

Name for ev - er and ev - er, ev-'ry day will I give thanks, ev-'ry

*f* Gt. Org.

thanks,

will I give

day will I give thanks, will I give thanks, will I, will I give thanks, give  
I give thanks, will I give thanks.

thanks will I give

thanks un - to Thee, . . . and praise Thy Name . . .

thanks un - to Thee, and praise, and praise Thy Name, praise Thy  
to Thee, . . .

thanks un - to Thee, and praise,

# I WILL MAGNIFY THEE, O GOD.

for ev - er and ev - er,

Name for ev - er for ev - er and ev - er, and praise  
Name . .

Thy Name for ev - er, for ev - er and ev -

*Slow.*

*p*

*f*

er. . . A - men, . . . A - men. . .

*p*

*f*

*Slow.*

*p* Ch. Org.

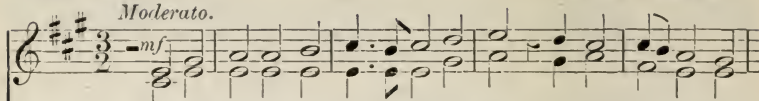
*f* Gt. Org.

21 (980)

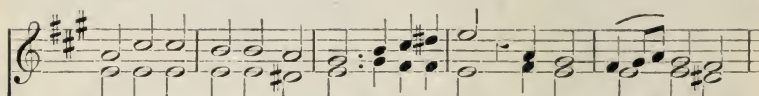
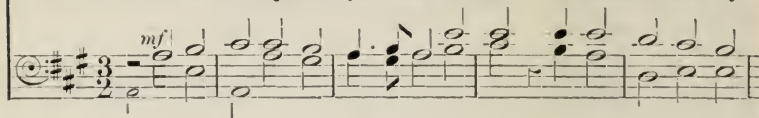
## I will lift up mine eyes.

Psalm cxxi. 1, 2, 5-8.

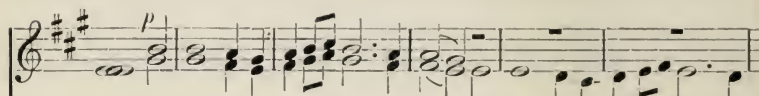
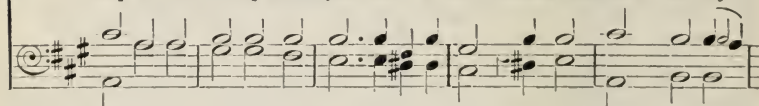
J. CLARKE-WHITFIELD.

*Moderato.*

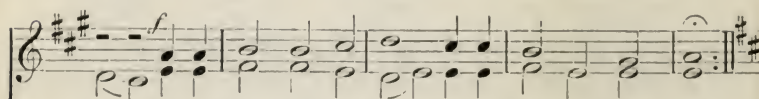
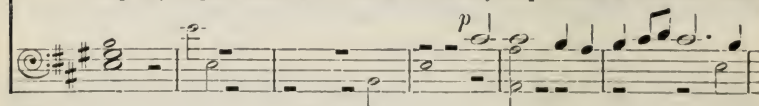
I will lift up mine eyes un-to the hills, from whence cometh my



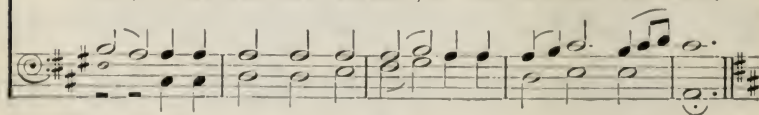
help, I will lift up mine eyes un-to the hills, from whence com-eth my



help. My help cometh e-ven from the Lord, my help cometh e-ven from the



Lord, who hath made heav'n and earth, who hath made heav'n and earth.



# I WILL LIFT UP MINE EYES.

*Andante largo.*

BASS SOLO.

*p*

The Lord Him-self is thy keep-er, the Lord Him-self is thy

*Andante largo.*

*p*

keep-er : the Lord . . is thy de - fence up - on thy right

*rall.*

hand, the Lord is thy de - fence up-on thy right hand.

*rall.*



# I WILL LIFT UP MINE EYES.

DUET, SOPRANO 1 & 2 (OR ALTO).

*p*

So that the sun shall not smite thee by day, nei - ther the

*mf*

moon by night, so that the sun shall not smite thee by

*p* *pp*

day, neither the moon by night, neither the moon by night.

CHORUS.

I WILL LIFT UP MINE EYES.

*Brightly.*

The Lord shall preserve thee from all e - vil; yea, it is He that shall

keep thy soul, the Lord shall preserve thy go - ing out, thy go - ing out and

com - ing in, from this time forth for ev - er - more. The Lord shall preserve thee

from all e - vil; yea, it is He that shall keep thy soul from this time

lu - jah, A - men. forth for ev - er - more, from this time forth for ev - er - more. A - men.

men,

A

men.

John xiv. 15—17.

T. TALLIS.

and I will

If ye love Me, . . . keep My com - mand - ments; and

pray the Fa - ther, and He shall

I will pray the Fa - ther, . . . and I will pray the Fa - ther, and

and I will pray the Fa - ther,

give you . . . an - o - ther . . . Com - fort - er,

He shall give . . . you an - o - ther Com - fort - er,

He shall give you an - o - ther Com - fort - er, that

and He shall give you an - o - ther Com - fort - er,

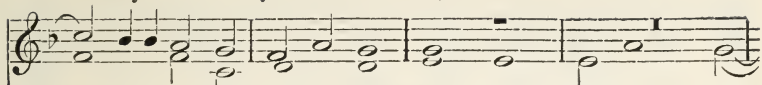
that He . . .

He that He may a - bide with you for ev - er, that He

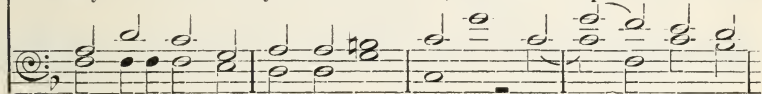
that He . . . may a - bide with you for ev -

# IF YE LOVE ME.

. . may a-bide with you for ev - er,



ev - er, for ev - er, ev'n the Spi - rit of . .  
may a - bide with you for ev - er, ev'n the Spi - rit of



- er, may a-bide with you for ev - er, ev'n . . the Spi - rit

ev'n the Spi - rit of . . . .



. . . truth, ev'n . . the Spi - rit of truth, ev'n the  
truth, the Spi - rit of

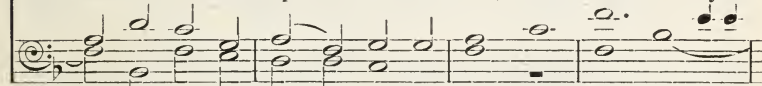


of truth, of . . . truth, e -

truth, ev'n the Spi - rit of truth,

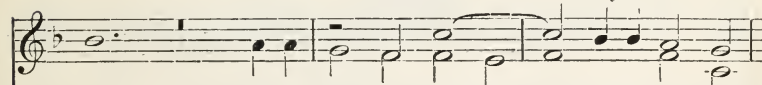


Spi - rit of truth, that He may a -  
truth, e - ven the Spi - rit of truth, that He

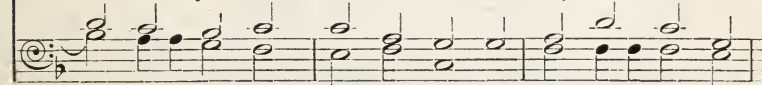


ven the Spi - rit of truth, that He . . .

that He . . . may a - bide with



He may a - bide with you for ev - er, for  
- bide with you for ev - er, that He may a - bide with



. . may a - bide with you for ev - er, may a - bide with

# IF YE LOVE ME.

you for ev - er, ev'n the  
 ev - er, ev'n the Spi - rit of truth, ev'n..  
 you for ev - er, ev'n the Spi - rit of truth, the  
 you for ev - er, ev'n .. the Spi - rit of truth, of ..  
 Spi - rit of truth, ev'n the Spi - rit of truth.  
 the Spi - rit of truth, ev'n the Spi - rit of truth,  
 Spi - rit of truth, e - ven the Spi - rit of truth,  
 truth, e - ven the Spi - rit of truth.

23 (982)

## Incline Thine ear.

Psaln xxxi. 2, 16.

*Andante.*

F. H. HIMMEL.

Arranged by V. NOVELLO.

*p* *mf*  
*without Ped.*  
 Bass Solo.  
*p*  
*Ped.*

In-cline Thine ear, incline Thine ear to



# INCLINE THINE EAR.

me, in - cline . . Thine ear, . . in-cline Thine ear to me, O

This system features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#). The vocal line begins with a half note 'me', followed by a quarter note 'in', a dotted quarter note 'cline', a half note 'Thine', a quarter note 'ear', a dotted quarter note 'in-cline', a half note 'Thine', a quarter note 'ear', a half note 'to', a quarter note 'me', and a half note 'O'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

Lord, make haste to de - liv - er me, in - cline Thine

This system continues the vocal melody and piano accompaniment. The vocal line includes dynamic markings: *cres.* (crescendo) over 'Lord', *dim.* (diminuendo) over 'make haste', and *p* (piano) over 'to de - liv - er me'. The piano accompaniment also includes *cres.* and *dim.* markings.

ear, . . in - cline Thine ear to me, O Lord, . . make

This system continues the vocal melody and piano accompaniment. The vocal line includes a *cres.* marking over 'O Lord'. The piano accompaniment includes a *cres.* marking.

haste to de - liv - er . . me. O save me for Thy

This system concludes the vocal melody and piano accompaniment. The vocal line includes *dim.* markings over 'haste' and 'me', and a *p* marking over 'O'. The piano accompaniment includes *dim.* and *p* markings.

# INCLINE THINE EAR.

mer-cies' sake, O save . . me, save me for Thy mer - cies'

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staff.

sake.

*mf Gt.*

This system contains the next two staves. The vocal line continues with a melodic phrase, and the piano accompaniment provides harmonic support. The dynamic marking *mf Gt.* is indicated below the piano staff.

CHORUS.

in - cline . . Thine

*p* In - cline Thine ear, in - cline Thine ear to me, in - cline Thine

This system marks the beginning of the chorus. The vocal line starts with a new melody, and the piano accompaniment continues. The dynamic marking *p* is indicated below the piano staff.

ear, . . O

ear, in - cline Thine ear to me, O Lord, make

ear to me, O Lord, make

This system contains the final two staves of the musical score. The vocal line concludes with a final phrase, and the piano accompaniment provides a concluding harmonic support. The lyrics are written below the vocal staff.

# INCLINE THINE EAR.

haste to de - liv - er me, in - cline Thine  
in cline Thine

haste to de - liv - er me, in - cline Thine

ear, . . in - cline Thine ear to me, O Lord, make

ear . . . to me,

haste, make haste to de - liv - er me. O save me for Thy

O . . Lord, save . . . . .

mer-cies' sake, O save . . me, save me for Thy mer - cies' sake.

me,

*Moderate.*

I will a - rise, I will a - rise, and go to my Fa -

- ther, and will say un - to Him, Fa - ther, Fa - ther, I have

sin - ned, have sin - ned, I have sin - ned a - gainst heav'n and be - fore Thee,

and am no more wor - thy to be call - ed thy son. I will a - rise,

I will a - rise, And go to my Fa - ther, my Fa - ther.

Psalm v. 8; iv. 8.

S. S. WESLEY.

*Lento.*

ALTO SOLO.

Lead me, Lord,

*Lento. (♩ = 69.)*

lead me in Thy righteousness, make Thy way plain be - fore my face.

CHORUS.

Lead me, Lord,

Lead me, Lord, Lord, lead me in Thy righteousness, make Thy way plain be . . .

Lead me, Lord, Lord,



# LEAD ME, LORD.

SOPRANO SOLO.

fore my face. For it is Thou, Lord, Thou, Lord, on - ly, that

ma-kest me dwell in . . safe - ty. For it is Thou, Lord,

CHORUS.

Thou, Lord, on - ly, that ma - kest me dwell in . . safe - ty.

# 26 (985) Let your loins be girded.

Luke xii. 35, 36.

G. F. Cobb.

*Larghetto.* ♩ = 96.

*mf* Let your loins be gird - ed, be

*dim.* gird - ed a - bout, and your lamps, your lamps . . .

*cres - cen do.* burn - ing, let your loins be gird - ed, be

*f marcato.* *ff con forza.* gird - ed a - bout, and your lamps . . burn-ing, your lamps ..

# LET YOUR LOINS BE GIRDED.

burn-ing, let your loins be gird-ed, and your lamps burn-ing; and be

*mf* *< >* *dim.*

*mf* *< >* *dim.*

Detailed description: This system contains the first two staves of music. The top staff is in treble clef and the bottom in bass clef. The key signature has one flat (B-flat). The first staff begins with a melodic line in the treble and a supporting bass line. The lyrics 'burn-ing, let your loins be gird-ed, and your lamps burn-ing; and be' are written below the staves. Dynamic markings include *mf* (mezzo-forte) and *dim.* (diminuendo). There are also hairpins indicating a crescendo and decrescendo.

ye your - selves, be ye . . your-selves like un - to men that

*poco cres.* *poco cres.*

Detailed description: This system contains the third and fourth staves of music. The lyrics 'ye your - selves, be ye . . your-selves like un - to men that' are written below the staves. The dynamic marking *poco cres.* (poco crescendo) appears twice, once above each staff.

look for their lord, that look for their lord, and be ye . . your -

*p* *mf* *p* *mf*

Detailed description: This system contains the fifth and sixth staves of music. The lyrics 'look for their lord, that look for their lord, and be ye . . your -' are written below the staves. Dynamic markings include *p* (piano) and *mf* (mezzo-forte) alternating between the staves.

- selves like men, like men that look, that look for their lord.

Detailed description: This system contains the seventh and eighth staves of music. The lyrics '- selves like men, like men that look, that look for their lord.' are written below the staves. The system concludes with a double bar line.

Psalm xlii. 1, 5.

*Slowly.*

V. NOVELLO.

Like as the hart de - sir - eth the wa - ter - brooks, so long - eth my

The first system of music is in G major (one sharp) and 3/4 time. It begins with a piano (*p*) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the notes.

soul af - ter Thee, O God. Like as the hart de - sir - eth the

The second system continues the melody and accompaniment. It includes a mezzo-forte (*mf*) dynamic marking. The lyrics are written below the notes.

wa - ter - brooks, so long - eth my soul af - ter Thee, O God.

The third system continues the melody and accompaniment. The lyrics are written below the notes.

Why art thou so full of heav - i - ness, so full . . of

The fourth system continues the melody and accompaniment. It begins with a piano (*p*) dynamic. The lyrics are written below the notes.

# LIKE AS THE HART.

heav-i-ness, O . . my soul, and why art thou so dis-

- qui-et-ed with-in me? O put thy trust, thy trust in God,

CHORUS.

O put thy trust, thy trust in God, O put thy trust, thy

trust in . . God, O put thy trust, thy trust . . in God.



# 28 (987) Lord, for Thy tender mercies' sake.

R. FARRANT.

*Slowly and very sustained.*

lay not our sins to our

Lord, for Thy ten-der mer-cies' sake, lay not our sins to our

charge; but for - give that is past, and give us grace to a -

- mend our sin - ful lives, to de - cline from sin and in - cline to

vir - tue, . . . that we may walk with a

vir - tue, that we may walk with a per - fect heart, with a per - fect

that we may walk with a per - fect heart, with a per - fect

LORD, FOR THY TENDER MERCIES' SAKE.

per-fect heart, . . .

heart, heart, that we may walk with a per-fect heart, with a per-fect heart be -

*cres.* *p*

fore Thee now and ev - er - more, that we may walk with a per-fect heart, that we may

*f* *f*

we may walk with a per-fect heart, . . .

walk with a per-fect heart, heart, with a per-fect heart, that we may walk with a per-fect heart, that we may

*cres.* *f* *cres.*

walk heart, with a per-fect heart be - fore Thee now and ev - er - more.

*p* *dim. al fine.* *p* *dim. al fine.*

Psalm xxiv. 7, 8, 10.

J. L. HOPKINS.

*With spirit.*  $\text{♩} = 100.$ 

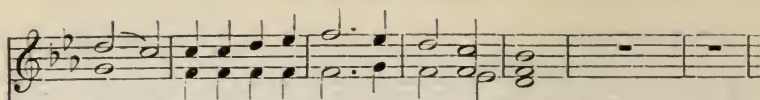
Musical notation for the first system, featuring a treble and bass staff in 2/2 time with a key signature of two flats. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: Lift up your heads, O ye gates, and be ye lift up, ye ev - er -

Musical notation for the second system. The lyrics are: - last - ing doors, lift up your heads, O ye gates, and be ye lift

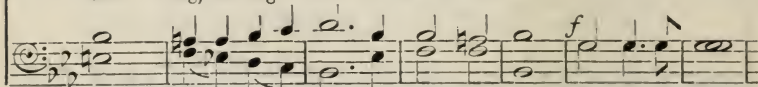
Musical notation for the third system. The lyrics are: up, ye ev - er - last - ing doors: and the King of glo - ry

Musical notation for the fourth system. The lyrics are: shall come in, and the King of glo - ry shall come  
glo - ry, and the King of glo - ry, . . of glo - ry

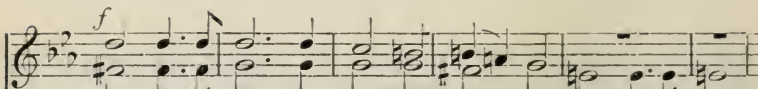
# LIFT UP YOUR HEADS.



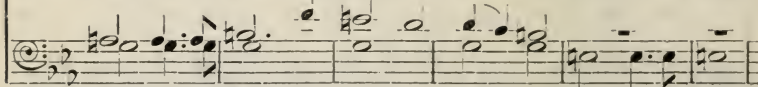
in, and the King of  
the King, the King of glo - ry shall come in.



the King of . . glo - ry shall come in. Who is the King,

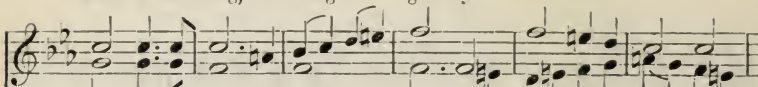


Who is the King, the King of glo - ry? Who is the King,

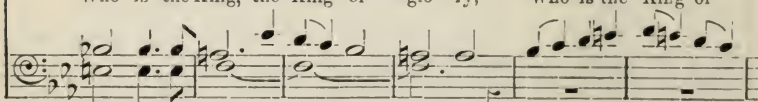


Who is the King of glo - ry?

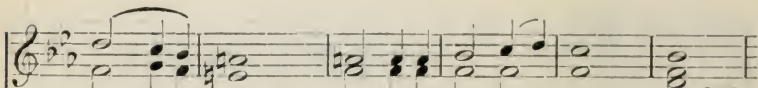
Who is the King, the King of glo - ry?



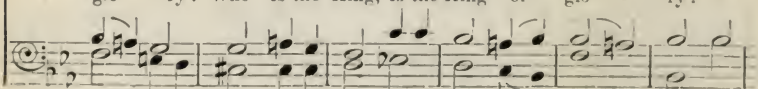
Who is the King of glo - ry? Who is the King of  
Who is the King, the King of glo - ry, Who is the King of



Who is the King? . . .



glo - ry? Who is the King of glo - ry? The  
glo - ry? Who is the King, is the King of glo - ry?



Who is the King, is the King, the King of glo - ry?

# LIFT UP YOUR HEADS.

Lord strong and might - y, might - y in bat - tle, The Lord

The Lord strong and

*dim. rall.*

strong and might - y, the Lord might - y in bat - tle.

*dim. rall.* *p*

might - y in bat - tle, The

He is the King of glo - ry, He is the King of

Lord of Hosts, of glo - -

glo - ry, He is the King of glo - ry, of glo - -

- ry,



# LIFT UP YOUR HEADS.

He is the King of glo - ry, He is the

ry, The Lord of Hosts, He is the King of

Detailed description: This is the first system of a musical score. It consists of two staves, a treble staff and a bass staff, both in 2/2 time. The key signature has one sharp (F#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

King of glo - ry, He . . . He is the King, the King of

glo - ry, He is the King, He is the King of . . glo -

Detailed description: This is the second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves.

1st. 8 2nd. *Adagio.*

ry, - ry, The Lord of Hosts, He is the King of glo - ry.

The

Detailed description: This is the third system of the musical score. It includes a first ending bracket labeled '1st. 8' and a second ending bracket labeled '2nd.'. The tempo marking 'Adagio.' is present. The lyrics are written below the staves.

## 30 (989) My voice shalt Thou hear in the morning, O Lord.

Psaln v. 3, 7.

J. Goss.

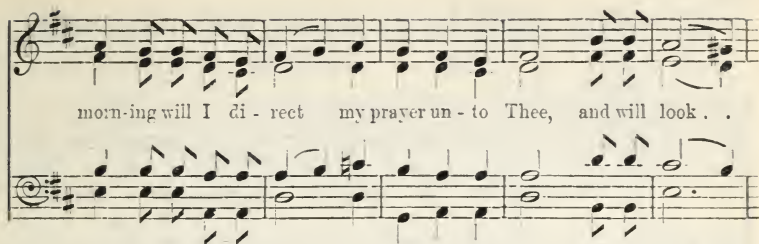
*Moderato.*

My voice shalt Thou hear in the morn - ing, O Lord, in the

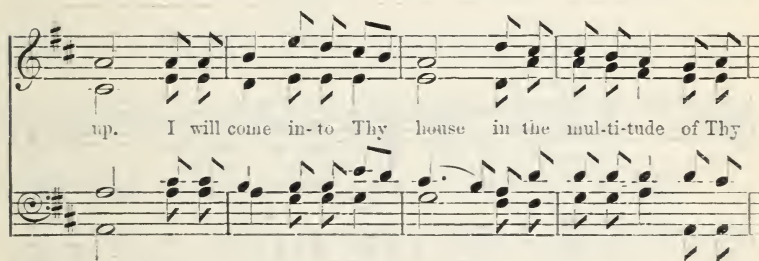
Detailed description: This is the first system of a musical score for 'My voice shalt Thou hear in the morning, O Lord.' It consists of two staves, a treble staff and a bass staff, both in 3/4 time. The key signature has two sharps (F# and C#). The tempo marking 'Moderato.' is present. The lyrics are written below the staves.

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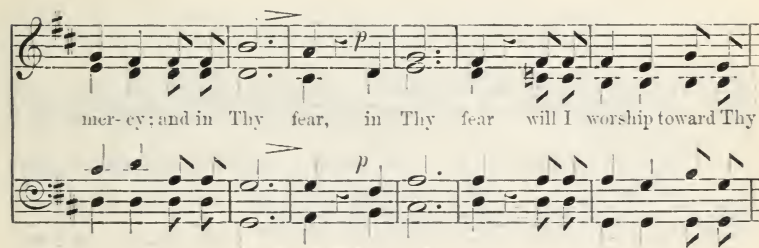
MY VOICE SHALT THOU HEAR IN THE MORNING, O LORD.



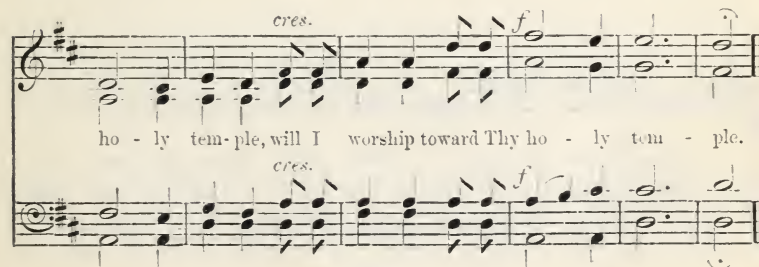
morn-ing will I di - rect my prayer un - to Thee, and will look . .



up. I will come in-to Thy house in the mul-ti-tude of Thy



mer-cy; and in Thy fear, in Thy fear will I worship toward Thy



ho - ly tem-ple, will I worship toward Thy ho - ly tem - ple.

31 (990)

# My song shall be of mercy and judgment.

Psalms ci. 1, 2.

Adapted from J. CLARK by L. MASON.

*Moderato.*

My song shall be of mer-cy and judgment: un-to Thee, O

*f*

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/2. The music is in a moderate tempo. The lyrics are written below the staves, with the first line of lyrics starting under the first measure of the top staff.

Lord, un-to Thee will I sing, . . un-to Thee, O Lord, un-to

This system contains the next two staves of music. The lyrics continue from the previous system, with the first line of lyrics starting under the first measure of the top staff.

Thee will I sing. O let me have un-der-standing in the

*p*

This system contains the next two staves of music. The lyrics continue from the previous system, with the first line of lyrics starting under the first measure of the top staff. A piano (*p*) dynamic marking is present at the beginning of the second line of music.

way, the way of god-li-ness; O let me have un-der-

*mf*

This system contains the final two staves of music on the page. The lyrics continue from the previous system, with the first line of lyrics starting under the first measure of the top staff. A mezzo-forte (*mf*) dynamic marking is present at the beginning of the second line of music.

MY SONG SHALL BE OF MERCY AND JUDGMENT.

- standing in the way, the way of god - li - ness. When wilt Thou

come un - to me? when wilt Thou come un - to me? I will

walk in my house with a per - feet heart, I will walk in my house with a

per - feet heart, will walk in my house with a per - feet heart.

Jude 24.

*Moderato.*

From ROMBERG.

Now un - to Him that is a - ble to keep us,

The first system of musical notation for 'Now unto Him.' It consists of a treble and bass staff in 3/2 time, key of B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are 'Now un - to Him that is a - ble to keep us,'.

now un - to Him that is a - ble to keep us, to keep us from

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'now un - to Him that is a - ble to keep us, to keep us from'.

fall - ing, and to pre - sent . . us fault - less be - fore . . the

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'fall - ing, and to pre - sent . . us fault - less be - fore . . the'.

pre - sence of His glo - ry with ex - ceed - ing joy ; . .

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'pre - sence of His glo - ry with ex - ceed - ing joy ; . .'.



# NOW UNTO HIM.

to the on - ly wise God our Sa - viour, the on - ly, the

on - ly wise God our Sa - viour, be glo - ry and

ma - jes - ty, do - min - ion and pow - er, both now and for ev - er, for

ev - er. A - men, A - men, A - - - men.

A - - - - - men,

*Joyful.*

*f* O be joy-ful, sing and re-joyce be - fore the Lord,

sing and re-joyce be - fore the Lord, give thanks, give thanks un - to

Him that reigneth for ev - er, for His mer-cy reacheth for His

un - to the heav'ns and his faithful - ness un-to the clouds, faith - fulness reach-eth un-to the clouds,

# O BE JOYFUL.

Thou, O Lord, dost sit a - bove the hea - vens,

Thou commandest the waters, and Thou ru - lest the ra - ging of . . the

sea. O let not my foes, let not my

foes triumph o - ver me. Bless - ed for ev - er,

bless - ed be God the Lord in all pla - ces of His do - min -

# O BE JOYFUL.

ion. He is good and gracious, shewing mer-cy un-to

them that call, that call on His ho-ly name. His ex-cel-lent

ma-jes-ty shall last for ev-er and ev-er, for ev-er,

ev-er, for ev-er, for ev-er, for ev-er, for ev-er and ev-er, for

ev-er, for ev-er, for ev-er and ev-er.

8ves.

Psalm xxxiv. 8, 9, 10.

VERSE. *dolce.*

J. Goss.

*Andante, e con espressione.* ♩ = 112.

O taste and see how gracious the Lord is ; bless-ed is the

O taste and see, . . . taste and

man that trust-eth in Him. O taste and see, and see, taste, . . .  
O taste and see, taste and

see, taste and see, how

. . . taste and see, how gra-cious the Lord is ; bless-ed is the  
see, taste . . . and see how

see, and see how

FULL.

man that trust-eth in Him. O taste and see how gra-cious the  
O taste . . .

O taste and see



# O TASTE AND SEE.

Lord is; bless-ed is the man that trust-eth in Him. O taste and

*p* *O*

taste and see, . . . taste and see,

see, and see, taste, . . . taste and see how  
taste and see, taste and see, taste . . . and see how

and see how

gra - cious the Lord is; bless-ed is the man that trust - eth in

O . . . fear the Lord, ye . . . that are His saints, for they . . .

Him. *p* O fear the Lord, ye that are His saints, for

Lord, ye that are His saints, for

# O TASTE AND SEE.

. . . that fear Him,

they that fear Him, that fear Him lack no - thing.

they that fear Him,

Detailed description: This system contains the first two staves of music. The key signature has three sharps (F#, C#, G#). The first staff has a treble clef and the second has a bass clef. The lyrics are written below the staves, with some words spanning across bar lines.

The li-ons do lack, and suf-fer hun-ger; but they who

Detailed description: This system contains the third and fourth staves of music. The lyrics continue below the staves. A dynamic marking 'f' (forte) appears above the final measure of the first staff and below the final measure of the second staff.

Lord, they who seek the Lord, who seek the Lord . . . shall want no

Lord, they who seek the Lord, who seek the Lord shall

Detailed description: This system contains the fifth and sixth staves of music. The lyrics are written below the staves. The music features a mix of eighth and sixteenth notes.

man-ner of thing that is good, shall want no man-ner of thing that is

man-ner of thing . . . that is good, . . . shall want, . . .

thing that is good, no thing that is

want no thing . . . that is good . . . shall want .

Detailed description: This system contains the seventh and eighth staves of music. The lyrics are written below the staves. The music continues with eighth and sixteenth notes.

# O TASTE AND SEE.

good,

... shall want no manner of thing that is good, no manner of thing that is good,

The lions do lack, and suf-fer hun-ger,

good. The lions do lack, and suf-fer

Lord, they who seek the

hun-ger; but they who seek the Lord, who seek the Lord, they who seek the

but they who seek the Lord, they who seek the

Lord . . . . shall want no man-ner of thing that is

Lord . . . . shall want no man-ner of thing . . . . thing that is

Lord, who seek the Lord shall want no thing . . .

# O TASTE AND SEE.

good, shall want no man - ner of thing that is good,

that is good, . . . shall want, . . . that is good, shall want no

good, . . . no thing . . . that is good, shall want no

. . . that is good, . . . shall want, . . .

man - ner of thing that is good, no manner of thing that is good.

*p*

taste and see how

*p*

O taste and see how gra - cious the Lord is;

*p*

Sto - wer.

*f*

bless - ed is the man . . . that trust - eth in Him.

*f*

*p*

# 35 (994) O Holy Ghost, into our minds.

From the Latin.

G. A. MACFARREN.

*Allegretto.*  $\text{♩} = 100.$

Send down Thy heavenly

O . . Ho - ly Ghost, in - to our minds Send down . . Thy

Send down Thy heavenly

light ;

heavenly light ; . . Kin - dle our hearts with fer - vent zeal, To serve God day and

light ;

night. Thou art the ve - ry Com - fort - er In grief and all dis -

Thou . .

Then

tress ; The heavenly gift of God most high, No tongue can it ex -



O HOLY GHOST, INTO OUR MINDS.

*press.* O Ho - ly Ghost, . . . O Ho - ly *cres.*

O . . . Ho - ly Ghost, O Ho - ly Ghost, . . .

O Ho - ly Ghost, . . . *f* *dim.* O Ho - ly *f* *dim.* O Ho - ly

. . . O Ho - ly Ghost, . . . O Ho - ly Ghost, . . .

O . . . Ho - ly Ghost, in - to our minds Send down Thy heavenly

Ghost, O . . . Ho ly Ghost, in - to our minds Send down . . . Thy

. . . O . . . Ho - ly Ghost, in - to our minds Send down Thy heavenly

light ; Kindle our hearts with fer - vent zeal, To serve God day and

heavenly light ; . . . Kindle our hearts with fer - vent zeal, To serve God, to

light ;

# O HOLY GHOST, INTO OUR MINDS.

night, . . to serve God day and night.

serve God day and night, day and night. Such mea-sures of Thy  
night, to serve God day and night.

That Thou . . mayst be our  
power - ful grace Grant to us, Lord, we pray ; That Thou mayst be our

Com - forter  
Com-fort - er At the last aw-ful day, at the last aw-ful day, O

Send down Thy heaven-ly  
Ho - ly Ghost, in - to our minds Send down . . Thy

Send down Thy heaven-ly

O HOLY GHOST, INTO OUR MINDS.

light ; *cres.*

heavenly light ; Kin-dle our hearts with fer-vent zeal, To serve God day and *cres.*

light ;

with zeal to serve God day and night, . . . O

night, with zeal to serve God day . . . and night, . . .

with zeal to serve God day and night, . . .

*pp*

O HOLY GHOST, INTO OUR MINDS.

Ho - ly Ghost, . .

O Ho - ly Ghost, To serve God day and

*pp*

night. A - men, A - men, A - men. . . .

*pp*

1 Kings vii, 23, 30.

S. S. WESLEY.

*Larghetto.*

O Lord my God, O Lord my God, hear Thou the prayer Thy

hear Thou the

*cres.*

ser - vant pray-eth, have Thou re-spect un - to his prayer, re -

prayer Thy servant pray-eth, *cres.* have Thou re-spect,

*dim.*

- spect un - to his pray - er. Hear Thou in heaven, Thy

*dim.*

dwell - ing - place, and when Thou hear - est, Lord, for - give,

and when Thou hear-est, for - give,



# O LORD MY GOD.

Musical notation for the first system. The treble and bass staves are in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Hear Thou in heaven, Thy dwell - ing - place, and when Thou hear - est,". Dynamics include *mf* (mezzo-forte).

Musical notation for the second system. The melody continues in the treble staff. The lyrics are: "Lord, for - give, and when Thou hear - est, Lord, for - give, for -". Dynamics include *dim.* (diminuendo) and *p* (piano).

Musical notation for the third system. The melody continues in the treble staff. The lyrics are: "give, . . . for - give, . . . and when Thou hear - est,". Dynamics include *mf* (mezzo-forte) and *p* (piano).

Musical notation for the fourth system. The melody continues in the treble staff. The lyrics are: "Lord, for - give, for - give, . . . for - give, . . . and when Thou". Dynamics include *p* (piano).

Musical notation for the fifth system. The melody continues in the treble staff. The lyrics are: "Lord, hear - est, Lord, for - give. hear - est, Lord, for - give." Dynamics include *p* (piano), *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo).

\* This may be substituted for the foregoing three bars.

AUBER.

*Adagio.*  
*pp*

O Lord, our strength, to Thee we pray; Turn not Thou Thine

*pp*

ear . . a - way. O Lord, our strength, to Thee we pray; Turn not

*p*

Thou Thine ear . . a - way. Hear . . the sup-pli-cation which to

*cres.* *pp* *mf*

Thee we render; Grant us, Lord, Thy love so pure and ten-der, Thon, our

*cres.* *pp* *mf*

O LORD, OUR STRENGTH.

rocks and fortress, shalt . . from harm defend us, Thou . . in danger's hour Thy

*cres.*

*cres.*

This musical system consists of two staves in 2/4 time, key of B-flat major. The melody is in the treble clef, and the accompaniment is in the bass clef. The first staff ends with a crescendo marking. The second staff begins with a crescendo marking and ends with a final cadence.

help shalt lend us, O Lord, our strength, to Thee we pray. . .

*pp*

*pp*

*Ped.*

This musical system consists of two staves in 2/4 time, key of B-flat major. The melody is in the treble clef, and the accompaniment is in the bass clef. The first staff begins with a piano piano (pp) marking. The second staff begins with a piano piano (pp) marking and ends with a pedal point (Ped.) marking.

38 (997) O praise God in His holiness.

Psalm cl.

J. WELDON.

O praise God in His ho - liness; praise Him in the fir - ma - ment

*mf*

*mf*

This musical system consists of two staves in 3/2 time, key of D major. The melody is in the treble clef, and the accompaniment is in the bass clef. Both staves begin with a mezzo-forte (mf) marking.

of His power. Praise Him in His no - ble acts, praise Him in His

This musical system consists of two staves in 3/2 time, key of D major. The melody is in the treble clef, and the accompaniment is in the bass clef.

O PRAISE GOD IN HIS HOLINESS.

no - ble acts ; praise Him ac - cord - ing to His ex - cel - lent greatness.

Praise Him in the sound of the trum - pet ; praise Him up - on the

lute and harp ; praise Him in the cymbals and dan - ces ; praise Him up -

- on the strings and pipe. Let ev'rything that hath breath praise . the

Lord, let ev'rything that hath breath praise . the Lord.

## 39 (998)

## O praise the Lord.

Psalm cxvii.

Earl of WILTON.

*With spirit.*

First system of the musical score. It consists of two staves, treble and bass clef, in G major (one sharp) and 3/2 time. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: "O praise the Lord, O praise the Lord, all ye nations:". The first measure is marked with a forte *f* dynamic.

Second system of the musical score. It continues the melody and bass line from the first system. The lyrics are: "praise Him, all ye peo - ple, praise Him, all ye peo - ple, praise Him, O". The melody is in the treble staff, and the bass staff provides harmonic support.

Third system of the musical score. It continues the melody and bass line. The lyrics are: "praise Him, all . . ye peo - ple, praise Him, O praise Him,". The melody is in the treble staff, and the bass staff provides harmonic support.

QUARTET, OR SEMI-CHORUS.

*Slower.*

Fourth system of the musical score, marked "QUARTET, OR SEMI-CHORUS." and "Slower." It consists of two staves, treble and bass clef, in G major (one sharp) and 3/2 time. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: "all ye peo - ple. For His mer - ci - ful kindness is ev - er . .". The first measure of the quartet section is marked with a mezzo-piano *mp* dynamic.



# O PRAISE THE LORD.

more and more to-wards us, and the truth, the truth of the Lord en -

- dur - eth for ev - er, en - dur - eth for ev - er; His mer - ci - ful kindness is

and the truth of the  
ev - er more and more to - wards us,

Lord . . . en - dur - eth, en - dur - eth for ev - er,  
and the truth of the Lord . . . en - dur - eth, the  
and the truth of the Lord, the

truth of the Lord en - dur - eth, en - dur - eth for ev - er.  
truth of the Lord en - dur - eth for ev - er.

# O PRAISE THE LORD.

CHORUS. *With spirit.*

O praise the Lord, O praise the Lord, all . . ye na-tions:

praise Him, all ye peo-ple, praise Him, all ye peo-ple, praise Him, O

praise Him, all . . ye peo-ple, praise Him, O praise Him,

all . . ye peo-ple. Praise the Lord, praise the Lord, praise the Lord,

praise the Lord, praise the Lord, praise the Lord, O praise the Lord. A-men.

# 40 (999)      O Lord, how manifold.

Psalms civ. 24; lxx. 14; ciii. 2.

J. BARNBY.

*Moderato.* *f*

O Lord, how man - i - fold, how man-i - fold are Thy

*f*

*Moderato.*

*Gt. Org.* *>*

*Ped.*

works! In wis - dom, in wis-dom hast Thou made . . them

In wis-dom, wis - - - dom hast Thou made . . them

all; O Lord, how man - i - fold, how man-i - fold are Thy

O LORD, HOW MANIFOLD.

works! works, Thy works! In wis-dom hast Thou made them all, in wis-dom hast Thou

works! In wis dom hast Thou made them all, in

the earth is full of Thy

made them all; the earth is full, full, is full . . of Thy

made them all; the earth is full, is full . . of Thy

wis-dom hast Thou made them all; the ea th is full of Thy

rich-es. The val-leys stand so thick with corn, that they laugh and

*mf*

Choir.  
Stop Diap. & Flute.

O LORD, HOW MANIFOLD.

First system of the musical score. It features a vocal line in G major (one sharp) and 3/4 time. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics "sing, they laugh and sing, they laugh and sing they laugh and sing, they laugh and" are written below the vocal line. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features chords and moving lines in both hands.

Second system of the musical score. The vocal line continues with the lyrics "the val-leys stand so thick with corn, sing, they stand so thick with corn, that they laugh and that they laugh . .". The piano accompaniment continues with the same texture. The label "Gt. Diaps." is written below the piano part, indicating the instrument used for the accompaniment.

Third system of the musical score. The vocal line continues with the lyrics "they laugh and sing. . . sing, they laugh and . . and sing, they laugh . . and sing. . .". The piano accompaniment continues with the same texture. The label "Sw. Reeds." is written below the piano part, indicating the instrument used for the accompaniment.



# Ó LORD, HOW MANIFOLD.

sing. *f* O Lord, how man-i-fold, how man-i-fold are Thy

works! In wis-dom, in wis-dom hast Thou made . . them

works! In wis-dom, wis - - - dom hast Thou made . . them

all. *f* O Lord, how man-i-fold, how man-i-fold are Thy

O LORD, HOW MANIFOLD.

works! works, Thy works! In wisdom hast Thou made them all, in wis-dom hast Thou

works! In wisdom hast Thou made them all, in

full, the earth

made them all, the earth is full. . . is full of Thy  
all, the earth is full,

wis-dom hast Thou made them all, the earth

rich-es. Praise the Lord, O my soul, praise the Lord. O my

*ff*

*ff*

# O LORD, HOW MANIFOLD.

musical score for the first system of the hymn. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "soul, and for - get not all . . His ben - e - fits, praise the".

musical score for the second system of the hymn. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "Lord, O my soul, praise the Lord, O my soul, and for - get not".

musical score for the third system of the hymn. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "all . . His ben e - fits. Praise the Lord, praise the Lord."

## 41 (1000)

## Praise the Lord.

Psalm cxxxv. 1-3, 19, 20.

*With animation.* ♩ = 80.

J. Goss.

O praise the Lord, land . . ye the Name of the Lord : praise

. . it, O ye ser - vants . . of the Lord. Ye that stand in the

house of the Lord, Ye that stand in the house of the Lord : . . in the

courts of the house of our God. O praise the Lord, for the Lord is  
courts of the



# O PRAISE THE LORD.

prais-es, sing prais - - - es, sing

gracious: O sing prais-es, sing prais-es, sing prais - - es, sing

prais - - es un - to . . . His Name, . . .

prais - - es un - to . . . His

prais - - es, sing prais - -

. . . sing prais-es, sing

Name, . . . sing prais-es un-to His Name, for

es, sing

*dim.* *cres.* *f* *p*

it . . is love - - ly, is love - ly.

*Slower.* *FINE.*



# O PRAISE THE LORD.

*Brisk.*

Musical notation for the first system. The vocal line is in 4/2 time, marked *Brisk.* and *f*. The lyrics are: "Praise the Lord, ye house of Is - ra - el : praise the Lord,". The piano accompaniment is in 4/2 time, marked *f*.

*Brisk. ♩ = 96.*

Musical notation for the second system. The piano accompaniment continues in 4/2 time, marked *Brisk. ♩ = 96.*

Musical notation for the third system. The vocal line continues with the lyrics: "ye house of Aa - ron, Praise the Lord, ye house of Le - vi :". The piano accompaniment continues in 4/2 time.

Musical notation for the fourth system. The piano accompaniment continues in 4/2 time.

*Da Capo.*

Musical notation for the fifth system. The vocal line continues with the lyrics: "ye that fear the Lord, praise . . the Lord, praise the Lord,". The piano accompaniment continues in 4/2 time.

*Da Capo.*

Musical notation for the sixth system. The piano accompaniment continues in 4/2 time.

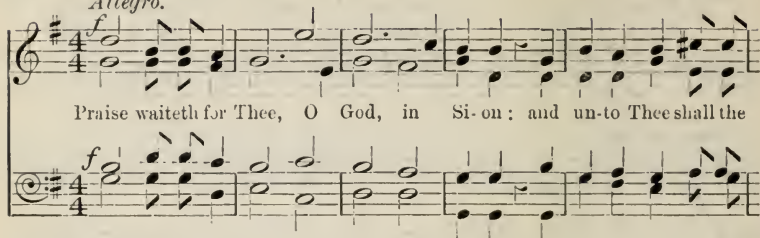
42 (1001)

# Praise waiteth for Thee, O God, in Zion.

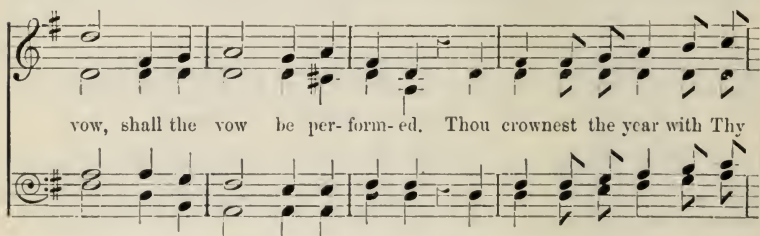
Psalms lxxv. 1, 11, 13 ; lxxvi. 8.

J. Goss.

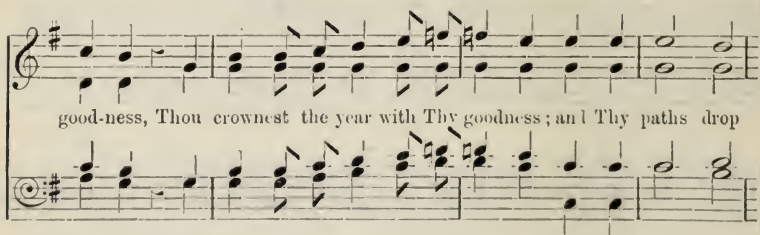
*Allegro.*



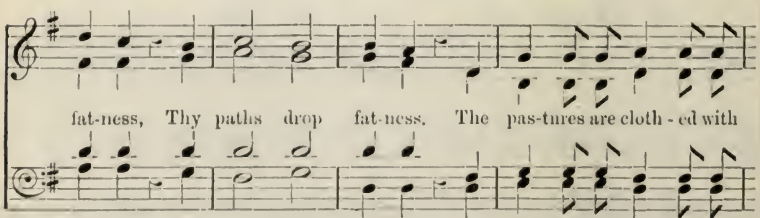
*f* Praise waiteth for Thee, O God, in Si-on : and un-to Thee shall the



vow, shall the vow be per-form-ed. Thou crownest the year with Thy



good-ness, Thou crownest the year with Thy goodness ; and Thy paths drop



fat-ness, Thy paths drop fat-ness. The pas-tures are cloth-ed with

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PRAISE WAITETH FOR THEE, O GOD, IN SION.

flocks; the val - leys al - so are cov - er'd o - ver with corn; they

shout for joy, . . . they al - so sing they

joy, they al - so sing,

*Quicker.*

shout for joy, they al - so sing. O bless our God, ye

peo - p'le, and make the voice of His praise to be heard; bless our

God, bless our God, and make the voice of His praise to be heard.

# 43 (1002) Rejoice in the Lord.

Psaln xxxiii. 1, 2.

G. J. ELVEY.

*Allegro moderato.*

re-joyce,

Re-joyce, re-joyce, re-joyce in the Lord, re -

re-joyce, re-joyce,

- joyce, re - joyce, . . re - joyce in the Lord, O ye right -

for . . for . .

- eous, for it be - com - eth well the just, for it be -

- com - eth well the just, the just to be thank -

# REJOICE IN THE LORD.

ful. Praise the Lord with harp, praise the Lord with harp,

*Gt. Diaps.*

*Sw.*

Sing prais-es un-to Him, sing prais-es un-to Him, sing  
Sing prais-es un-to Him, sing prais-es un-to

praises un-to Him, un-to Him with the lute and instrument of ten . .  
Him, un - to

sing prais-es un-to



# REJOICE IN THE LORD.

strings. Praise the Lord with harp, praise the Lord with harp,

*Gt.*

*Sur.*

sing praises un-to Him with the lute, with the

sing prais - es un - to Him with the lute, the  
sing praises un-to Him with the lute, the lute, the

sing prais - es, sing praises un-to Him with . . the

lute, and in - strument of ten . . strings. Re - joice, re -

- joice, re - joice in the Lord, O ye right - eous.

Isaiah lv. 6.7.

S. SMITH.

*Moderato.*

Seek ye the Lord while He may be found, call ye up - on Him

*mf*

The first system of the musical score is in 3/2 time, key of B-flat major. It features a melody in the treble clef and a bass line in the bass clef. The melody begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass line consists of a series of half notes: G3, F3, E3, D3, C3, B2, A2, G2. The system concludes with a double bar line.

while He is near; Seek ye the Lord while He may be found, call ye up -

*mf*

The second system continues the melody and bass line. The melody has a half note G4, a quarter note A4, and a half note Bb4. The bass line has a half note G3, a quarter note F3, and a half note E3. The system ends with a double bar line.

on Him while He is near. Let the wicked for - sake his way, and the un -

*dim.* *mf*

The third system begins with a half note G4, a quarter note A4, and a half note Bb4. The bass line has a half note G3, a quarter note F3, and a half note E3. The system ends with a double bar line.

- right - eous man his thoughts, and let him re - turn un - to . . the

*p*

The fourth system begins with a half note G4, a quarter note A4, and a half note Bb4. The bass line has a half note G3, a quarter note F3, and a half note E3. The system ends with a double bar line.

# SEEK YE THE LORD.

*pp* *mf*

Lord, and He will have mer-cy, and He will have mer-cy, and to our

*pp* *mf*

This musical score is for the hymn 'SEEK YE THE LORD.' It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. The music features a melody in the upper voice and a supporting bass line. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). There is an accent mark (>) over a note in the upper staff.

*dim.*

God, and to our God, for He will a - bun - dant - ly par - don.

*dim.*

This musical score continues the hymn 'SEEK YE THE LORD.' It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The time signature is common time. The music concludes with a double bar line. Dynamics include *dim.* (diminuendo).

## 45 (1004) Sing unto the Lord.

Psalm xxx. 4, 5.

*Joyfully.*

E. PROUT.

Sing un-to the Lord, O ye saints of His, . . . sing un-to the

*f*

This musical score is for the hymn 'Sing unto the Lord.' It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The time signature is 4/4. The music features a melody in the upper voice and a supporting bass line. Dynamics include *f* (forte).

Lord, O ye saints of His, . . . and give thanks at the re-mem-brance of His

This musical score continues the hymn 'Sing unto the Lord.' It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The time signature is 4/4. The music concludes with a double bar line.

# SING UNTO THE LORD.

ho - li-ness. Sing unto the Lord, O ye saints of His, . . O ye saints, give  
O ye

thanks, O ye saints, give thanks at the re-mem-brance of His ho - li-ness.  
saints, give thanks,

*A little slower.*

*mp*  
For His an - ger en - dur - eth but a mo - ment, His an - ger en -  
*mp*

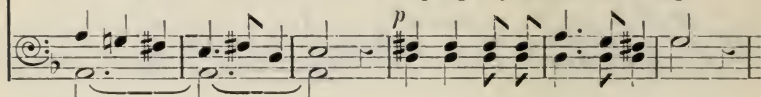
- dur-eth but a moment, en - dur - eth but a mo - ment, and in His fa - vour is  
His an - ger *cres.*  
*cres.*

# SING UNTO THE LORD.

life :

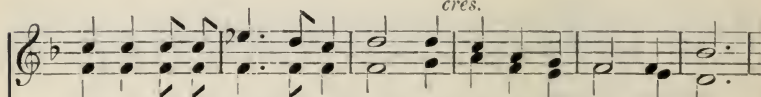


life, in His fa - youris life : Weep-ing may en-dure for a night,



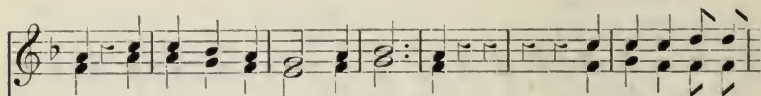
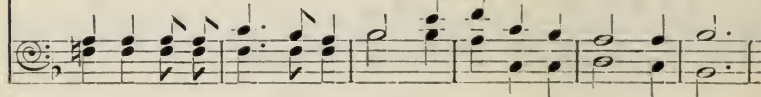
life :

*cres.*

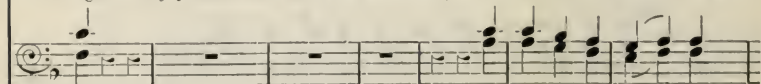


weep-ing may en - dure for a night, but joy com-eth in the morn -

*cres.*



- ing, but joy com-eth in the morn - ing, joy com-eth in the



but joy cometh in . . the



morn - ing, but joy . . . com-eth in the morn - ing.





# 46 (1005)      Thou knowest, Lord.

H. PURCELL.

$\text{♩} = 80.$  *p*

Thou know - est, Lord, the se - crets of our hearts.

*p*

Detailed description: This is the first system of the musical score. It consists of two staves, treble and bass clef, in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 80. The first staff begins with a piano (*p*) dynamic. The melody is composed of eighth and sixteenth notes. The lyrics 'Thou know - est, Lord, the se - crets of our hearts.' are written below the first staff. The second staff provides a harmonic accompaniment with mostly whole and half notes.

*cres.* *dim.*

Shut . . not, shut . . not Thy mer - ci - ful ears un - to our

*cres.* *dim.*

Detailed description: This is the second system of the musical score. It continues the two-staff format. The first staff features a crescendo (*cres.*) leading into a decrescendo (*dim.*) for the phrase 'Shut . . not, shut . . not Thy mer - ci - ful ears un - to our'. The second staff continues the accompaniment. The dynamics are clearly marked above the staves.

prayer, but spare us, Lord, spare us, Lord most ho - ly.

Detailed description: This is the third system of the musical score. The first staff continues the melody with various rests and note values. The lyrics 'prayer, but spare us, Lord, spare us, Lord most ho - ly.' are aligned with the notes. The second staff continues the accompaniment.

*mf* *f* *p*

O God, O God most might-y, O ho - ly

*mf* *f* *p*

Detailed description: This is the fourth and final system of the musical score. It follows the same two-staff format. The first staff has dynamics of mezzo-forte (*mf*), forte (*f*), and piano (*p*) marked above it. The lyrics 'O God, O God most might-y, O ho - ly' are written below. The second staff continues the accompaniment with the same dynamic markings.

THOU KNOWEST, LORD.

and most mer - ci - ful Sa - viour, Thou most wor - thy Judge e -

The first system of musical notation is in G minor (three flats) and 4/4 time. It consists of a treble and bass staff. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the staves.

ter - nal, suf - fer us not, suf - fer us

The second system continues the melody. It features a treble and bass staff. The lyrics are written below the staves.

not at our last . . hour, for a - ny pains of death, for

The third system continues the melody. It features a treble and bass staff. The lyrics are written below the staves.

*dim.*  
a - ny pains of death, to fall, to fall from Thee. A - men.

The fourth system concludes the piece. It features a treble and bass staff. The lyrics are written below the staves. The word "dim." is written above the treble staff, indicating a diminuendo. The system ends with a double bar line.

# 47 (1006) The heavens proclaim Him.

*Maestoso.*  $\text{♩} = 116.$

BEETHOVEN.

The heavens pro - claim Him with cease - less de -

- vo - tion, Th' E - ter - nal's Name o'er all is . . heard. His

praise is e - cho'd by earth and by o - cean, Re - ceive, oh

man, their God - like word. He holds the

# THE HEAVENS PROCLAIM HIM.

stars in the fir - mament glow ing ; He bids, He bids the

*cres.*

*cres.*

This system contains the first two lines of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The music features a steady eighth-note accompaniment in the bass and a melody in the treble. The lyrics are written below the staves, with 'cres.' indicating a crescendo.

sun in splendour rise, In songs of glad - ness, we

*f*

*f*

This system contains the third and fourth lines of music. The notation continues with the same instrumental accompaniment. The lyrics 'sun in splendour rise, In songs of glad - ness, we' are written below the staves. A forte (*f*) dynamic marking is present.

join to a - dore Him, Our God, all - good, all - great, all -

*p* *f*

*p* *f*

This system contains the fifth and sixth lines of music. The melody continues with some rests. The lyrics 'join to a - dore Him, Our God, all - good, all - great, all -' are written below the staves. Dynamics of piano (*p*) and forte (*f*) are indicated.

- wise, Our God, all - good, all - great, all - wise !

*ff*

*ff*

This system contains the seventh and eighth lines of music, ending with a double bar line. The melody concludes with a final chord. The lyrics '- wise, Our God, all - good, all - great, all - wise !' are written below the staves. A fortissimo (*ff*) dynamic marking is present.

# 48 (1007) Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.

*Moderato.*  $\text{♩} = 84.$

G. J. ELVEY.

TENOR SOLO.

The musical score is written for a Tenor Solo and piano accompaniment. It is in the key of B-flat major (two flats) and 3/4 time. The tempo is marked 'Moderato' with a quarter note equal to 84 beats per minute. The score consists of three systems of music. The first system begins with the Tenor Solo line, which has the lyrics 'Thou wilt keep him in per - feet peace,'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The second system continues the Tenor Solo with the lyrics 'whose mind is stay'd on Thee, whose'. The piano accompaniment continues with similar harmonic support. The third system shows the Tenor Solo with the lyrics 'mind is stayed on Thee,'. The piano accompaniment features a more active right hand with some sixteenth-note passages, marked with 'pp' (pianissimo). The score concludes with a final chord in the piano accompaniment.

Thou wilt keep him in per - feet peace,

whose mind is stay'd on Thee, whose

mind is stayed on Thee,

Thou wilt keep him in per - feet



THOU WILT KEEP HIM IN PERFECT PEACE.

whose mind is stay'd on

peace, in per - fect peace,

*p*

This system contains the first two staves of music. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note G4-F#4. The piano accompaniment starts with a half note G3, a half note F#3, and a half note E3. The lyrics 'whose mind is stay'd on' are aligned with the vocal line, and 'peace, in per - fect peace,' is aligned with the piano accompaniment. A piano dynamic marking 'p' appears in the second measure of the piano part.

Thee, whose mind is stay'd on Thee,

Thou wilt

Thou wilt keep him in

This system contains the next two staves of music. The vocal line continues with a half note E4, a quarter note D4, and a half note C4. The piano accompaniment continues with a half note D3, a half note C3, and a half note B2. The lyrics 'Thee, whose mind is stay'd on Thee,' are aligned with the vocal line. The vocal line then has a whole rest, and the piano accompaniment has a half note B2, a half note A2, and a half note G2. The lyrics 'Thou wilt' and 'Thou wilt keep him in' are aligned with the piano accompaniment. The system concludes with a half note F#2, a half note E2, and a half note D2 in the piano part.

THOU WILT KEEP HIM IN PERFECT PEACE.

keep him in per - fect peace, in per - fect, per - fect  
 per - fect peace, Thou wilt keep him in per - fect peace, in per - fect  
 Thou wilt keep him in per - fect, per-fect

This system contains three staves. The top staff is a vocal line in G major, starting with a whole rest followed by a half note G. The middle staff is a vocal line in G major, starting with a half note G and a half note A. The bottom staff is a piano accompaniment in G major, starting with a half note G and a half note A. The lyrics are: 'keep him in per - fect peace, in per - fect, per - fect', 'per - fect peace, Thou wilt keep him in per - fect peace, in per - fect', and 'Thou wilt keep him in per - fect, per-fect'.

whose mind is stay'd on Thee,  
 peace, in per - - fect . . peace, in per - fect,  
 pp

This system contains three staves. The top staff is a vocal line in G major, starting with a half note G and a half note A. The middle staff is a vocal line in G major, starting with a half note G and a half note A. The bottom staff is a piano accompaniment in G major, starting with a half note G and a half note A. The lyrics are: 'whose mind is stay'd on Thee,', 'peace, in per - - fect . . peace, in per - fect,', and 'pp'.

THOU WILT KEEP HIM IN PERFECT PEACE.

Thou wilt keep him in per - fect peace.

per - fect peace, whose

This musical system consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a whole rest followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are placed below the vocal line.

mind is stay'd on Thee, whose mind is stay'd on Theo.

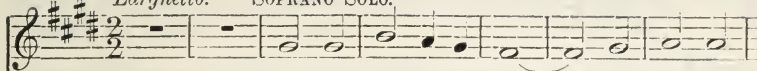
This musical system continues the piece. It includes a vocal line and piano accompaniment. The vocal line has a whole rest at the beginning of the system. The piano accompaniment continues with the same rhythmic pattern. The lyrics are placed below the vocal line.

# 49 (1008) Turn Thy face from my sins.

Psaln li. 9-11.

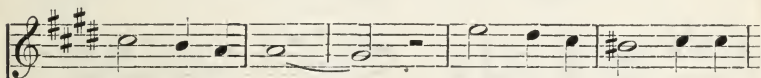
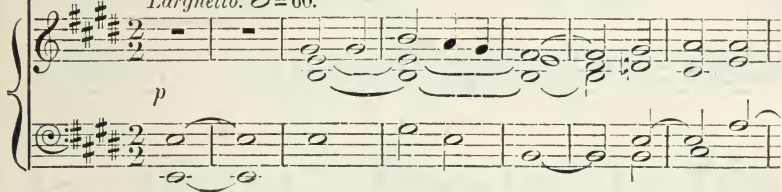
T. ATTWOOD.

*Larghetto.* SOPRANO SOLO.

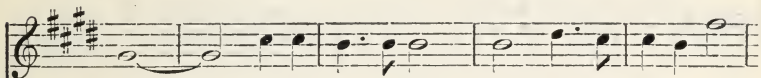


Turn Thy face from my sins, . . and put out

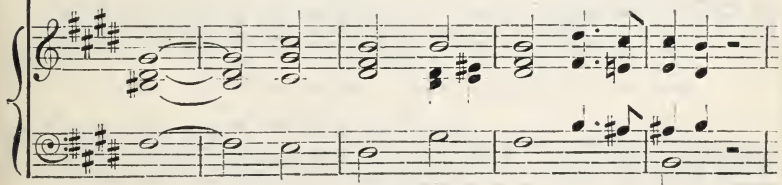
*Larghetto.*  $\text{♩} = 60$ .



all my mis - deeds. . . Make me a clean heart, O



God, . . and re - new a right spi - rit with - in me, re .



# TURN THY FACE FROM MY SINS.

- new, re - new, re - new, re - new a right spi - rit with -

This system contains the first line of the song. It features a vocal melody in the upper staff and piano accompaniment in the lower two staves. The key signature is D major (two sharps). The lyrics are: "- new, re - new, re - new, re - new a right spi - rit with -".

- in me, re - new a right spi - rit with-in . . me.

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics are: "- in me, re - new a right spi - rit with-in . . me."

## CHORUS.

Turn Thy face from my sins, . . and put out all my mis - deeds, . .

This system contains the first line of the chorus, marked with a piano (*p*) dynamic. The lyrics are: "Turn Thy face from my sins, . . and put out all my mis - deeds, . .".

Make me a clean heart, O God, . . and re - new a right spi - rit with -

This system contains the second line of the chorus. The lyrics are: "Make me a clean heart, O God, . . and re - new a right spi - rit with -".



# TURN THY FACE FROM MY SINS.

re-new,

- in me, re - new, re - new, re - new a right spi-rit with -

re-new,

- in . . me, re - new a right spi - rit with - in . . me.

SOPRANO SOLO.

Cast me not a - way, . . a - way from Thy pre - sence, and

take not Thy Ho - ly Spi - rit from me, and take not Thy Ho - ly

TURN THY FACE FROM MY SINS.

Spi - rit from me, Thy Ho - ly Spi - rit from me.

CHORUS.

*mp*  
Cast me not a - way, . . . a - way from Thy pre - sence, and

take not Thy Ho - ly Spi - rit from me, and take not Thy Ho - ly

*p*  
Spi - rit from me, Thy Ho - ly Spi - rit from me.

# 50 (1009) The Lord is in His holy temple.

Habakkuk ii. 20.

G. J. ELVEY.

*Moderate.*

The first system of musical notation is in G major (one sharp) and 3/2 time. It consists of a treble and a bass staff. The melody is in the treble staff, starting on G4, moving to A4, B4, and then a series of chords. The lyrics 'The Lord is in His ho - ly tem - ple, let' are written below the treble staff, with the words 'ho - ly' and 'tem - ple' split across two lines.

The second system of musical notation continues the melody from the first system. The treble staff has a more active melody with eighth and sixteenth notes. The lyrics 'all, let all the earth keep si - lence be - fore Him. The' are written below the treble staff.

The third system of musical notation continues the melody. The treble staff has a more active melody with eighth and sixteenth notes. The lyrics 'Lord is in His ho - ly tem - ple; let all, all,' are written below the treble staff.

The fourth system of musical notation concludes the piece. The treble staff has a more active melody with eighth and sixteenth notes. The lyrics 'all the earth keep si - lence, keep si - lence be - fore . . Him.' are written below the treble staff.

Psalm cxix. 33.

T. ATTWOOD.

*Quietly.*

teach me,

Teach me, O Lord, the way of Thy statutes, teach . . me, teach  
teach me,

teach me the way of Thy sta-tutes ;  
me  
teach me the way of Thy sta-tutes ; and I . . shall

keep it, and I . . shall keep . . it un - to the

end, and I shall keep it, and I shall keep it, and  
and I shall keep it,

# TEACH ME, O LORD.

I . . shall keep it un - to the end, and

This system consists of a vocal line and a piano accompaniment line. The vocal line begins with a half rest, followed by a half note 'I', two dotted half notes 'shall keep', a half note 'it', a dotted half note 'un -', a half note 'to', a dotted half note 'the', and a half note 'end, and'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Teach me, O  
*p*  
I . . shall keep it un - to . . the end.

The second system continues the vocal line with a half rest, followed by a half note 'I', two dotted half notes 'shall keep', a half note 'it', a dotted half note 'un -', a half note 'to', a dotted half note 'the', and a half note 'end.'. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) is placed above the vocal line.

Lord, teach me, O Lord,  
*cres.*  
Teach me, O Lord, O Lord, the way of Thy sta-tutes; and  
*p* *cres.* *f*

The third system begins with a vocal line containing a half rest, followed by a half note 'Lord,', a dotted half note 'teach me,', a half note 'O Lord,', and a half rest. The piano accompaniment has a half rest. The vocal line then continues with a half rest, followed by a half note 'Teach me,', a dotted half note 'O Lord,', a half note 'O Lord,', a dotted half note 'the way of Thy', and a half note 'sta-tutes; and'. Dynamic markings include *cres.* (crescendo), *p* (piano), *cres.*, and *f* (forte).

I shall keep it, and I shall keep it, and I shall  
*dim.*  
*dim.*

The fourth system continues the vocal line with a half rest, followed by a half note 'I', a dotted half note 'shall keep it,', a half note 'and', a half rest, a half note 'I', a dotted half note 'shall keep it,', a half note 'and', a half rest, a half note 'I', a dotted half note 'shall', and a half note 'keep it.'. The piano accompaniment continues. Dynamic markings include *dim.* (diminuendo) and *dim.*.



TEACH ME, O LORD.

keep it un - to . . the end, shall keep it un -

*p* and I shall

*p e rit.*

to . . the end, un - to . . the end. *p Sw.*

*p e rit.*

Detailed description: This is a musical score for a hymn. It consists of two systems of music, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first system contains the lyrics 'keep it un - to . . the end, shall keep it un -' and 'and I shall'. The second system contains 'to . . the end, un - to . . the end.' and 'p Sw.'. There are dynamic markings 'p' (piano) and 'p e rit.' (piano, ritardando). The piece ends with a double bar line.

52 (1011) Teach me Thy way.

SPOHR.

*Andante.*

Teach me Thy way, O Lord. I will walk in Thy truth.

*p*

O knit my heart to Thee, that I may fear . . . Thy name.

*cres.*

*cres.*

Detailed description: This is a musical score for a hymn. It consists of two systems of music, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The first system contains the lyrics 'Teach me Thy way, O Lord. I will walk in Thy truth.' and has a dynamic marking 'p' (piano). The second system contains 'O knit my heart to Thee, that I may fear . . . Thy name.' and has dynamic markings 'cres.' (crescendo). The piece ends with a double bar line.

# TEACH ME THY WAY.

*mf* *cres.* *p*

O turn Thou un-to me, have mer - cy up - on . . me. Teach me Thy

*mf* *cres.* *p*

*mf*

way, O Lord. I will walk in Thy truth. O turn Thou un-to me, have

*mf*

*cres.* *p*

mer - cy up - on . . me. Teach me Thy way, O Lord. I will walk

*cres.* *p*

*p rit.*

in Thy truth, I . . will walk in Thy truth. A - - men.

*p rit.*

# 53 (1012) Thine, O Lord, is the greatness.

1 Chronicles xxix. 11.

J. KENT.  
adapted by W. SHORE.

*p*  
Thine, O Lord, O Lord, is the greatness, Thine, O

Lord, O Lord, is the great-ness, Thine, O Lord, O

Lord, is the great-ness, and the pow'r, and the

glo - ry, and the vic - to - ry, and the ma - jes - ty,

THINE, O LORD, IS THE GREATNESS.

the vic - to - ry, and ma - jes - ty. Thine, O

*p*

Lord, Thine, O Lord, is the great-ness, and the pow'r, is the

*p*

great - ness, and the pow'r, and the glo - ry, and the

*cres.*

vic - to - ry, and the ma-jes-ty, the ma-jes-ty. For all that

*f* *mf*

THINE, O LORD, IS THE GREATNESS.

*cres.* *f*

is in the heaven, for all that is in the heaven and the

*cres.* *f*

*pp* *f*

earth is Thine. Thine is the king-dom, Thine is the

*pp* *f*

kingdom, O Lord, and Thou art ex - alt - ed as head o - ver

*rit.*

all, as head o - ver all, as head, as head o - ver all.

*rit.*



## The Lord is my strength and my song.

Psalm cxviii. 14, 19, 22, 24.

W. H. MONK.

(♩ = 96.)

The Lord is my strength, my strength and my song, and is . . be .

- come my sal - va - tion, and is . . . become my sal - va -

and is be - come, be - come my sal - va - tion,  
- tion, and is be - come, be - come my sal - va - tion.  
and is be - come, be - come my sal - va - tion.  
be - come my . . . sal - va - tion.

*mf* O - pen me the gates of . . right -  
*mf* O - pen me the gates of  
*mf* O - pen me the gates . . of right - eous - ness,  
*mf* O - - - pen me . . the gates of

# THE LORD IS MY STRENGTH AND MY SONG.

eous-ness, that I may go in - to them and give  
 right - eous-ness, that I may go in - to them and give  
 right - eous - ness, . . that I . . may go in - to them and give

thanks, give thanks, give thanks un - to the Lord.  
 thanks, give thanks un - to the Lord.  
 thanks, give thanks, give thanks un - to the Lord,  
 thanks, give thanks, give thanks un - to the Lord,

*Grave. (♩=60.)*  
 The same stone which the builders re - fu - sed, the same stone which the

*Tempo Lmo. (♩=96.)*  
 builders re - fu - sed . . is be - come the head-stone in the

THE LORD IS MY STRENGTH AND MY SONG.

cor - ner, is be - come the head-stone in the cor - ner.

*f* This is the day which the Lord hath made; we . . will re -

- joice and be glad in it, we will re-joice and be

we will re - joice . .  
glad in it, we . will  
we will re - joice . and be

*Slower.*  
glad in it. Hal - le - lu - jah. A - men.

# 55 (1014) The Lord is gracious.

Psalms cxlv. 8, 9.

*Slowly.*

A. E. GRELL.

The first system of musical notation is in 4/4 time, featuring a treble and bass staff. The melody is marked *mp* (mezzo-piano). The lyrics are: "The Lord . . is gra - cious, and full . . of com - pas - sion, is

The second system continues the melody and accompaniment. It includes dynamic markings *cres.* (crescendo) and *p* (piano). The lyrics are: "gra - cious, and full of com - pas - sion; slow to an - ger,

The third system continues the melody and accompaniment. It includes dynamic markings *cres.* (crescendo) and *p* (piano). The lyrics are: ". . to . . an-ger, slow to . . an-ger, and of great mer - cy, of great mer -

The fourth system concludes the piece. It includes dynamic markings *cres.* (crescendo) and *p* (piano). The lyrics are: "The Lord is good, . . is good to all: . . is good, . . is good . . to all: . . and His The Lord is good, . . is good . . to all: . .

THE LORD IS GRACIOUS.

ten - der mer - cies are o - ver all His works, . . . are o - ver  
works, are o - - ver

o - ver all . His works. *dim.* *p*

all, o - ver all His works, are o - ver all, . . . all . His works.  
*dim.* *p*

all, o - ver all His works, are o - ver all . . His works. . . .

56 (1015) Unto Him that loved us.

Rev. i, 5, 6.

H. LAHER.

Un- to Him that lov'd us and wash'd us from our

sins in His own blood, un- to Him, un- to Him that lov'd . . . us and  
Him that lov'd us and



UNTO HIM THAT LOVED US.

kings and priests.

wash'd us from our sins in His own blood, and hath made us king and priests  
wash'd us in His own blood, kings

un - to God, and hath made us kings and priests. un-to God  
un - to God, and hath made us kings and priests. un-to God

and His Fa - ther, To Him be glo - ry  
God and His Fa - ther, To Him be glo - ry and do-min-ion,

and do - min - ion for ev - er and ev - er. A - men.  
glo-ry and do-min-ion for

# 57 (1016) Will God in very deed.

1 Kings viii. 27—30 ; 2 Chronicles vi. 18—21.

J. Goss.

*Andante.*  
*mf*

Will God in ve - ry deed dwell with men on the earth?

*mf*

*ff*

be-hold, the heaven and heaven of heavens can - not con-tain

*ff*

*mf*

Thee ; how much less this house which we have build - ed ?

*mf*

Yet have Thou re - spect un - to the prayer of Thy ser-vants, and to their

By permission of the Proprietors of *Congregational Church Music*.

WILL GOD IN VERY DEED.

*cres.* *p*

sup - pli - ca - tion, O Lord our God, to heark-en un-to the

*cres.* *p*

cry and the prayer, which Thy servants pray be-fore Thee to - day :

*mf*

That Thine eyes may be o - pen up-on this house, up-on this

*mf*

*cres.*

house night and day, that Thine eyes may be o - pen up-on this

*cres.*

WILL GOD IN VERY DEED.

*dim.* *mf*

house . . night and day. Hearn - en Thou to the

*dim.* *mf*

sup - pli - cation of Thy ser - vants: Hearn Thou from Thy

*f* *mf*

dwelling-place, e - ven from heaven; and when Thou

*f* *mf*

*p* *mf* *p* *pp*

hearn-est, for-give; when Thou hearn-est, for-give, for - give.

*p* *mf* *p* *pp*

# 58 (1017) We know the grace of our Lord.

2 Cor. viii. 9.

A. CROIL FALCONER.

*Adagio.*

The introduction consists of two staves in G major (one sharp) and 4/4 time. The melody in the treble clef begins with a half rest, followed by a series of eighth and quarter notes, ending with a half note. The bass clef accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include a piano (*p*) marking and a decrescendo (*dim.*) towards the end.

VERSE, OR SEMI-CHORUS.

The first line of the verse is set in G major and 4/4 time. The melody in the treble clef is a simple, hymn-like tune. The bass clef accompaniment provides harmonic support with chords and moving lines. The lyrics 'Ye know the grace of our Lord Je - sus Christ,' are written below the melody. Dynamics include a piano (*p*) marking.

The second line of the verse continues the melody and accompaniment. The lyrics 'ye know the grace of our Lord Je-sus Christ, that, tho' He was rich,' are written below the melody. Dynamics include a crescendo (*cres.*) and a piano (*p*) marking.

The third line of the verse concludes the phrase. The lyrics 'tho' He was rich, yet for your sakes, for your sakes He be -' are written below the melody. Dynamics include a crescendo (*cres.*) and a piano (*p*) marking.



YE KNOW THE GRACE OF OUR LORD.

*pp* *cres.*

- came . . poor, that ye thro' His pov-er-ty might be rich, that

*pp* *cres.*

*dim.* *pp* FULL CHORUS TO END.

ye thro' His pov-er-ty might be rich. . . Ye know the grace of our

*dim.* *pp*

*cres.* *p*

Lord Je-sus Christ, ye know the grace of our Lord Je-sus Christ, that

*cres.* *p*

ye know the grace

tho' He was rich, tho' He was rich, yet for your sakes, for

*p*

YE KNOW THE GRACE OF OUR LORD.

your sakes He be - came . . poor, . . that ye thro' His pov - er - ty

*pp* *cres.*

might be rich, that ye thro' his pov - er - ty might be rich, . .

*dim.* *mf*

ye know the

*mf* ye know the grace of our Lord Je - sus Christ, ye

*mf* ye know the grace . . . of our Lord Je - sus Christ,

*mf* ye know the grace . . . of our Lord . . . Je - sus Christ,

grace . . . of our Lord Je - sus Christ,

know, . . ye know the grace

*f* *dim. e rall.*

ye know the grace . . of our Lord Je - sus Christ.

*f* *dim. e rall.*

# SECTION II.

59 (1018)

Ah! helpless soul.

T. RAVENSCROFT.

SOPRANOS.

Ah! help - less

The first system of the musical score. The Soprano part begins with a whole rest followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment consists of a series of chords in the right hand and a bass line in the left hand, all in a key of two sharps (D major) and 4/4 time.

soul, what shall . . I do, or which way

The second system of the musical score. The Soprano part continues with a half note C5, a quarter note D5, a half note E5, and a quarter note D5. The piano accompaniment continues with chords and a bass line.

shall I go or run? The earth be -

The third system of the musical score. The Soprano part continues with a half note F5, a quarter note G5, a half note A5, and a quarter note G5. The piano accompaniment continues with chords and a bass line.

- wrays, and heav'n re - cords the wick - ed-ness which

The fourth system of the musical score. The Soprano part continues with a half note B5, a quarter note C6, a half note B5, and a quarter note A5. The piano accompaniment continues with chords and a bass line.

# AH! HELPLESS SOUL.

The first system of the musical score. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with the lyrics "I have done, Have mer - cy, Lord, for Christ Thy". The piano accompaniment consists of chords and moving lines in both hands.

I have done, Have mer - cy, Lord, for Christ Thy

The second system of the musical score. The vocal line continues with the lyrics "Have mer - cy, Lord, for Christ Thy Son. Son. Have mer - cy, Lord, for Christ Thy Son." The piano accompaniment continues with chords and moving lines.

Have mer - cy, Lord, for Christ Thy Son. Son. Have mer - cy, Lord, for Christ Thy Son.

The third system of the musical score. The vocal line continues with the lyrics "Have mer - cy, Lord, for Christ Thy Son, for Christ Thy Son." The piano accompaniment continues with chords and moving lines.

Have mer - cy, Lord, for Christ Thy Son, for Christ Thy Son.

The fourth system of the musical score. The vocal line continues with the lyrics "Have mer - cy, Lord, for Christ, for Christ Thy Son." The piano accompaniment continues with chords and moving lines.

Have mer - cy, Lord, for Christ, for Christ Thy Son.

The fifth system of the musical score. The vocal line continues with the lyrics "Have mer - cy, Lord, for Christ Thy Son." The piano accompaniment continues with chords and moving lines.

Have mer - cy, Lord, for Christ Thy Son.

The sixth system of the musical score. The vocal line continues with the lyrics "Have mer - cy, Lord, for Christ Thy Son." The piano accompaniment continues with chords and moving lines.

Have mer - cy, Lord, for Christ Thy Son.

# AH! HELPLESS SOUL.

SOPRANOS.

CONTRALTOS.

A - las! where shall I

A - las! where shall I suc - cour find?

suc - cour find?

Both heav'n and

Both heav'n and earth do me de - ny,

earth do me de - ny,

so that un - to the heav'ns.



# AH! HELPLESS SOUL.

so that un - to the heav'ns a - bove,  
 . . . a - bove, I dare not once lift

The first system of the musical score for 'Ah! Helpless Soul'. It consists of three staves: a vocal melody in the upper right, a vocal harmony in the upper left, and a piano accompaniment in the lower left. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'so that un - to the heav'ns a - bove, . . . a - bove, I dare not once lift'.

I dare not once lift up mine eye,  
 up mine eye, for I . .

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'I dare not once lift up mine eye, up mine eye, for I . .'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

for I have sinned, have sinned most griev - ous -  
 have sinned, have sinned . . most griev - ous -

The third system of the musical score. It concludes the vocal and piano parts shown. The lyrics are: 'for I have sinned, have sinned most griev - ous - have sinned, have sinned . . most griev - ous -'. The piano accompaniment continues with the same rhythmic pattern.

# AH! HELPLESS SOUL.

- ly.

Have mer - cy, Lord, . . for

Have mer - cy, Lord, have mer - cy,

- ly, Have mer - cy, Lord, for Christ Thy Son, for

Have mer - cy, Lord, for Christ, Lord, for

Have mer - cy, Lord, for Christ Thy Son, . .

Christ Thy . . Son. A - - men, A - -

for Christ Thy Son. A - - - - men,

Christ Thy . . Son. A - - - -

Christ Thy . . Son. A - - men,

. . . for Christ Thy Son. A - - men, A - -

# AH! HELPLESS SOUL.

men, A men.

A men.

men, A men.

A men.

men.

## 60 (1019) Arising of the Light.

*Allegro.* CLIFFE FORRESTER.

*f Sw. Reeds.* *Gt. coup. to Sw.* *sf*

*Ped. 16 ft.*

SOLO SOPRANO (OR CHORUS).

*f*

A - rise, a - rise, shine for thy light is

If desired the Solo can be omitted and the Chorus begin on the next page, after the 4 bars Prelude.

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# ARISING OF THE LIGHT.

come, and the glo - ry of the Lord is

*cres.* ris - en up - on . . thee, is ris - en up - on thee. *f* A -

CHORUS.

- rise, a - rise, Shine f r thy light, thy light is come, *f*

light is come, *f*

# ARISING OF THE LIGHT.

is ris - en up -

and the glo - ry of the Lord, is ris is ris - en up -

is ris - en up -

*p cres.*

*sf*

*p cres.*

on . thee, is ris - en up - on thee. For, behold, dark-

*f*

*Sw. Reeds.*

*f*

*p*

32 ft. or large Open 16 ft.

For, be -

ness shall cov - er the earth, and gross dark-ness . the peo-ple, For be -

the peo-ple

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of B-flat major (two flats) and 2/4 time. The vocal part consists of two systems of staves. The piano part also consists of two systems of staves. The score includes various musical markings such as dynamics (p, sf, f, p), crescendos (cres.), and performance instructions (Sw. Reeds., 32 ft. or large Open 16 ft.). The lyrics are written below the vocal staves.



# ARISING OF THE LIGHT.

hold, dark - ness shall cov - er the earth, . . and gross dark - ness .

. . the peo - ple ; but the Lord shall a - rise up -

on thee, and His glo - ry shall be seen up - on thee, and the

*Manuals. Gt. Organ 8 ft. coup. to Sw.*

*Pedals 16 ft.*

# ARISING OF THE LIGHT.

Gen-tiles shall come to thy light, and kings to the brightness of thy

ri - sing.

light is

A - rise, a - rise, shine for thy light, thy light is come, and the

light is

*cres.*

*cres.*

*f*

*sf*

# ARISING OF THE LIGHT.

glo-ry of the Lord is ris'n, is ris - en up - on . . thee, is

This system consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The music is in 4/4 time and features a mix of eighth and sixteenth notes.

ris - en up - on thee, is ris - en up - on thee.

This system continues the musical piece with three staves. It includes vocal and piano parts. The piano part features a forte (*ff*) dynamic marking towards the end of the system. A 'Ped.' (pedal) marking is present at the bottom right of the piano staff.

This system concludes the piece with three staves. It includes a final vocal phrase and piano accompaniment. The piano part includes a 'Ped.' (pedal) marking. The system ends with a double bar line and a key signature change to G minor (two flats).

# ARISING OF THE LIGHT.

*Andante.* SOLO QUARTET (OR CHORUS).

*S. pp*

I am the Light of the world, the Light of the

*Soft Ch. 8 ft. coup. to Sw. with Oboe.*

*pp*

*soft 16 ft.*

*poco cres.*

world, he that fol - low-eth Me, he that fol - low-eth

*Repeat as Chorus pp*

*f*

Me shall not walk in darkness but shall have the light of life.

*Repeat to sign S.*

The musical score is written for a solo quartet or chorus and piano accompaniment. It is in 3/4 time with a key signature of two flats (B-flat and E-flat). The score is divided into several systems. The first system shows the vocal entry with the lyrics 'I am the Light of the world, the Light of the'. The piano accompaniment begins with a 'soft 16 ft.' instruction. The second system continues the vocal line with 'world, he that fol - low-eth Me, he that fol - low-eth'. The piano part includes a 'poco cres.' (poco crescendo) instruction. The third system shows a repeat of the chorus, marked 'Repeat as Chorus pp' and 'f' (forte). The final system shows another repeat, marked 'Repeat to sign S.'. The score concludes with a final cadence.



# ARISING OF THE LIGHT.

## QUARTET.

*pp*

I am the Light of the world, I am the

*with expression.*

Light of the world, he that fol - low - eth Me shall not

*cres.*

walk in dark-ness but shall have the light of life.

## CHORUS.

*f* *pp*

I am the Light of the world, I am the Light of the

*f* *pp*

*f* Org. *pp*



# ARISING OF THE LIGHT.

*p with expression.*

world, he that fol - low - eth Me shall not walk in

*p Sw.*

dark - ness but shall have . the light of life,

*cres.* *f* *ff*

*p* *pp* *rit.* *ppp*

I am the Light of the world, the Light of the world.

*p soft Sw.* *pp* *rit.* *ppp*

*Lento e sostenuto.* ♩ = 112.

*p*

*Ped. 16 ft.*

*sf*

*f*

*sf*

ALTO.

*p*

As the hart

pants af - ter the wa - ter-brooks, so pant-eth my soul for

# AS THE HART PANTS.

**SOPRANO.** *p* *< >*

As the hart pants af - ter the wa - ter - brooks,

Thee, O God, as the hart pants af - ter the

**TENOR.** *p* *< >*

As the hart pants

**BASS.** *cres.* *p*

As the

*cres.*

as the hart pants af - ter the wa - ter - brooks, so pant-eth my

*cres.*

wa - ter - brooks, pants af - ter the wa - ter - brooks, so pant-eth my

*cres.*

af - ter the wa - ter - brooks, the wa - ter - brooks, so pant-eth my

hart pants af - ter the wa - ter - brooks, so pant-eth my

*cen do.* *f*

AS THE HART PANTS.

soul for Thee, O God, so

soul for Thee, O God, *p* so pant-eth my soul for Thee, O *cres.*

soul for Thee, O God, *p* so pant-eth my soul for

soul for Thee, O God, *p* for Thee, . . . O

*cres.* pant-eth my soul for Thee, O God, for Thee, as the hart

God, my soul for Thee, O God, as the hart

*cres.* Thee, so pant-eth my soul for Thee, O God, as the *f*

*cres.* God, so pant-eth my soul for Thee, O God, as the *f*

*cen do al f sf*

# AS THE HART PANTS.

pants af-ter the wa-ter-brooks, so pant-eth my soul for  
 af-ter the wa-ter-brooks, so pant-eth my soul for Thee,  
 hart, af-ter the wa-ter-brooks, so pant-eth my soul for  
 hart, af-ter the wa-ter-brooks, so pant-eth my soul for

*sf*

Thee, O God, . . . my soul . . .  
 so pant-eth my soul for Thee, O  
 Thee, O God, so pant-eth my soul, so pants my  
 Thee, O God, Thee, O God, so pants my

*f sf*



# AS THE HART PANTS.

. . . for Thee, O God,  
 God, Thee, O God,  
 soul for Thee, O God,  
 soul for Thee, O God,

This system contains four vocal staves and a grand piano accompaniment. The vocal parts enter with the lyrics "for Thee, O God," and continue with "God, Thee, O God," and "soul for Thee, O God,". The piano accompaniment features a series of chords and arpeggiated figures, with a *p* (piano) dynamic marking.

so pant-eth my

This system continues the vocal and piano parts. The vocal part begins with the lyrics "so pant-eth my". The piano accompaniment includes a *sf* (sforzando) marking, a *f* (forte) marking, and a *p* (piano) marking. The system concludes with a *Man.* (Mancina) marking and a *Ped.* (Pedal) instruction.

# AS THE HART PANTS.

soul for Thee, O God, Thee, . . .  
 so pant - eth my

The first system of the musical score for 'As the Hart Pants'. It features a vocal line with lyrics 'soul for Thee, O God, Thee, . . .' and 'so pant - eth my'. The music is in a key with one flat (B-flat) and a common time signature. The vocal line is written on a single staff. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes a series of ascending eighth notes in the right hand and a simple bass line in the left hand.

. . . O God, . . . O God, so  
 soul for Thee, O God, Thee, . . .  
 so pant - eth my

The second system of the musical score. The vocal line continues with lyrics '. . . O God, . . . O God, so' and 'soul for Thee, O God, Thee, . . .'. The piano accompaniment continues with the same melodic and harmonic patterns as the first system. The lyrics 'so pant - eth my' are repeated at the end of the system.

# AS THE HART PANTS.

pant - eth my soul . . . . . for Thee, O  
 . . . . . O God, Thee, . . . . . O God, . . . . .  
 soul for Thee, .. O God, for Thee, . . . .  
 so pant - eth my  
*sempre p*

God, . . . . . O God, . . . . . so pant - eth my  
 . . . . . O God, . . . . . O God,  
 . . . . . O God, . . . . . O God, . . . . .  
 soul for Thee, O God, Thee, O  
*p*

# AS THE HART PANTS.

soul for Thee, O God, O God, *cres.*  
 so pant - eth my *cres.*  
 for Thee, O God, so *cres.*  
 God, my soul for Thee, so

*Ped. 16 ft.*

*cres.*  
 so pant - eth my  
 soul for Thee, O God, O  
 pant - eth my soul for Thee, O God,  
 pant - eth my soul . . for Thee, O God,  
*sempre cres cen*

AS THE HART PANTS.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The tempo/mood is indicated by the title 'AS THE HART PANTS.' and the dynamic marking *f* (forte). The lyrics are: 'soul for Thee, O God, so pant - eth my God, Thee, O God, so pant - eth my Thee, O God, so pant - eth my Thee, O God, so pant - eth my'. The piano part features a melodic line with a 'do.' marking and a forte *f* dynamic.

soul for Thee, O God, so pant - eth my

God, Thee, O God, so pant - eth my

Thee, O God, so pant - eth my

Thee, O God, so pant - eth my

do. *f*

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat). The lyrics are: 'soul for Thee, O God, soul for Thee, as the hart soul for Thee, O God, soul for Thee, O God,'. The piano part features a melodic line with a forte *ff* dynamic.

soul for Thee, O God,

soul for Thee, as the hart

soul for Thee, O God,

soul for Thee, O God,

*ff*



AS THE HART PANTS.

*ff* pants, as the hart *sf* pants, so pant - eth my

soul for Thee, O God, as the hart

pants, as the hart pants, so pant - eth my

# AS THE HART PANTS.

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The vocal line is in G major, 4/4 time, with a key signature of one sharp (F#). The lyrics are: "soul for Thee, O God, so pant-eth my soul for Thee, O". The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with chords.

Second system of the musical score. The vocal line continues with the lyrics: "as the hart pants, as the hart God, as the hart pants, as the hart, the hart". The piano accompaniment features a more complex right hand pattern with sixteenth notes and a left hand with chords. Dynamics include *f* (forte) and *fz* (forzando).

Third system of the musical score. The vocal line concludes with the lyrics: "pants, as the hart pants af-ter the". The piano accompaniment includes a right hand with a melodic line and a left hand with chords. Dynamics include *p* (piano) and *dim.* (diminuendo).

# AS THE HART PANTS.

wa - ter-brooks, so pant-eth my soul for Thee, O God, *p* so *p*

O God, Thee, O

pant-eth my soul for Thee, O God, *f* so *f* pant - eth my

so pant - eth my

God, *p* *f* *sf* *Ped.*

soul for Thee, for Thee, O God, O

soul for Thee, O God, Thee, O God, *p*

soul for Thee, O God, O God, *p*

# AS THE HART PANTS.

O God, Thee, O God, for Thee, O

God, O God, for Thee, O God, for Thee, O

so pant-eth my soul . . . for

God, as the hart pants af - ter the wa - ter-brooks, so

Thee,

pant-eth my soul for Thee, O God.

*p* *f* *sf* *p* *f* *sf* *p* *p*

*Ped.* \*



# 62 (1021) Blessed is the Nation.

J. STAINER.

*Allegro moderato.* Sopranos.

Bless - ed is the

*Allegro moderato. ♩ = 66.*

*f* *f*

*Ped.*

na-tion whose God is the Lord, bless - ed is the na-tion whose

*f* *f*

God is the Lord, and the peo - ple whom He hath chosen for His

*dim.* *dim.* *dim.* *dim.*

*dim.* *dim.*



# BLESSED IS THE NATION.

own in - her - it - ance, bless - ed is the na - tion, bless - ed is the

*f*

*cres.*

*cres.*

*f*

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'own', followed by a quarter note 'in', a dotted quarter note 'her', and an eighth note 'it'. The piano accompaniment (bass clef) provides harmonic support with chords. Dynamics include a forte (*f*) marking at the start of the second staff and a crescendo (*cres.*) marking in both staves.

na - tion whose God is the Lord, and the peo - ple whom He hath

*f*

*f*

This system contains the next two staves. The vocal line continues with 'na - tion whose God is the Lord, and the peo - ple whom He hath'. The piano accompaniment features a forte (*f*) dynamic. The system concludes with a final chord in both staves.

cho - sen for His own in - her - it - ance.

*f*

This system contains the final two staves. The vocal line concludes with 'cho - sen for His own in - her - it - ance.'. The piano accompaniment continues with a forte (*f*) dynamic, ending with a final chord.

# BLESSED IS THE NATION.

The Lord bring-eth the counsel of the hea-then to nought, the

*mf*

*mf*

This system contains the first two staves of music. The top staff is a vocal line with a treble clef and a key signature of two sharps (F# and C#). It begins with a whole rest for four measures, followed by a half note G4 in the fifth measure and a quarter note F#4 in the sixth measure, both marked *mf*. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of two sharps. It begins with a whole rest for four measures, followed by a half note G3 in the fifth measure and a quarter note F#3 in the sixth measure, both marked *mf*.

Lord bring-eth the coun-sel of the hea-then to nought: He

*mf*

This system contains the next two staves of music. The top staff continues the vocal line with a whole rest for four measures, followed by a half note G4 in the fifth measure and a quarter note F#4 in the sixth measure, both marked *mf*. The bottom staff continues the piano accompaniment with a whole rest for four measures, followed by a half note G3 in the fifth measure and a quarter note F#3 in the sixth measure, both marked *mf*.

ma-keth the de-vi-cies of the peo-ple of none ef-fect, of

*p*

*p*

This system contains the final two staves of music. The top staff continues the vocal line with a whole rest for four measures, followed by a half note G4 in the fifth measure and a quarter note F#4 in the sixth measure, both marked *p*. The bottom staff continues the piano accompaniment with a whole rest for four measures, followed by a half note G3 in the fifth measure and a quarter note F#3 in the sixth measure, both marked *p*.

# BLESSED IS THE NATION.

none ef - fect. The

*dim.*

This system contains the first three staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. It begins with the lyrics 'none ef - fect.' followed by a long rest, then 'The' with a half note. The middle staff is a vocal line in bass clef, also in 3/2 time, with a key signature of one sharp. It begins with a half note, followed by a long rest, then a half note. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs) with a key signature of one sharp. It features a melodic line in the right hand and a harmonic line in the left hand, both in 3/2 time. A 'dim.' (diminuendo) marking is placed above the piano staff.

*Andante.*

coun-sel of the Lord stand-eth for ev-er, the thoughts of

*Andante.*

*p*

This system contains the next three staves. The top staff is a vocal line in treble clef, 3/2 time, with a key signature of one sharp. It begins with a long rest, then the lyrics 'coun-sel of the Lord stand-eth for ev-er, the thoughts of'. The middle staff is a vocal line in bass clef, 3/2 time, with a key signature of one sharp. It begins with a half note, followed by a long rest, then a half note. The bottom staff is a piano accompaniment in grand staff, 3/2 time, with a key signature of one sharp. It features a melodic line in the right hand and a harmonic line in the left hand. An 'Andante.' marking is placed above the piano staff, and a 'p' (piano) marking is placed below the piano staff.

His heart to all gen - er - a - tions, the coun-sel of the Lord . .

*pp*

*pp*

*pp*

This system contains the final three staves. The top staff is a vocal line in treble clef, 3/2 time, with a key signature of one sharp. It begins with a long rest, then the lyrics 'His heart to all gen - er - a - tions, the coun-sel of the Lord . .'. The middle staff is a vocal line in bass clef, 3/2 time, with a key signature of one sharp. It begins with a half note, followed by a long rest, then a half note. The bottom staff is a piano accompaniment in grand staff, 3/2 time, with a key signature of one sharp. It features a melodic line in the right hand and a harmonic line in the left hand. Three 'pp' (pianissimo) markings are placed above the piano staff.

# BLESSED IS THE NATION.

standeth for ev-er, the thoughts of His heart to all gen-er-a-tions,

This system contains the first two staves of music. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The lyrics are written below the vocal staff.

the coun-sel of the Lord stand-eth for ev-er, the

This system contains the next two staves of music. The vocal staff continues with the lyrics. The piano accompaniment features a *pp* (pianissimo) dynamic marking. The lyrics are written below the vocal staff.

thoughts of His heart to all gen-er-a-tions, to all gen-er-a-tions, the

This system contains the final two staves of music. The vocal staff concludes with the lyrics. The piano accompaniment features a *mf* (mezzo-forte) dynamic marking. The lyrics are written below the vocal staff.

# BLESSED IS THE NATION.

the coun-sel of the Lord . . standeth for

the counsel of the Lord . . standeth for ev - er, for  
the counsel of the Lord standeth for

counsel of the Lord . . standeth for ev - er, for ev - er, for

ev - er, for ev - er and ev - er, the thoughts of His heart to

all gen - er - a - tions, to all gen - er - a - tions.

*mf* *cres.* *mf* *cres.* *f* *dim.* *f* *dim.* *pp*

The musical score is written for four staves. The top two staves are for vocal parts (Soprano and Alto), and the bottom two are for piano accompaniment (Right and Left Hand). The key signature is three sharps (F#, C#, G#), and the time signature is 2/2. The score is divided into four systems. The first system contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final line of lyrics and ends with a double bar line and repeat signs. Dynamics include *mf* (mezzo-forte), *cres.* (crescendo), *f* (forte), *dim.* (diminuendo), and *pp* (pianissimo).



# BLESSED IS THE NATION.

*Slow.* *Tempo primo.*  $\text{♩} = 66.$

The piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. It features a series of chords and single notes, starting with a forte (*f*) dynamic. The left staff begins with a bass clef, a key signature of one sharp (F#), and a 2/2 time signature. It also features a series of chords and single notes, starting with a forte (*f*) dynamic. The tempo changes from *Slow.* to *Tempo primo.* with a quarter note equal to 66 beats per minute.

Bless - ed is the na - tion whose God is the

The first system of the hymn features a vocal melody and a piano accompaniment. The vocal melody is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. It begins with a forte (*ff*) dynamic. The piano accompaniment consists of two staves: a right staff with a treble clef and a left staff with a bass clef, both in a key signature of one sharp (F#) and 2/2 time. The piano accompaniment features a series of chords and single notes, starting with a forte (*f*) dynamic.

Lord, and the peo - ple whom He hath cho-sen for His own in -

The second system of the hymn features a vocal melody and a piano accompaniment. The vocal melody is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. It begins with a *dim.* (diminuendo) dynamic. The piano accompaniment consists of two staves: a right staff with a treble clef and a left staff with a bass clef, both in a key signature of one sharp (F#) and 2/2 time. The piano accompaniment features a series of chords and single notes, starting with a *dim.* (diminuendo) dynamic.

# BLESSED IS THE NATION.

her - it - ance, bless - ed is the na - tion, bless - ed is the na - tion whose

*cres.* *f* *ff*

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a half rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. The bottom staff is a piano accompaniment in bass clef, starting with a half note G2 and a half note D3, followed by a series of eighth and sixteenth notes. Dynamics include *cres.* (crescendo), *f* (forte), and *ff* (fortissimo).

God is the Lord, and the peo - ple whom He hath cho - sen for His

This system contains the next two staves. The vocal line continues with a series of eighth and sixteenth notes. The piano accompaniment consists of chords and moving lines in the bass. The system concludes with a half note G2 and a half note D3 in the piano part.

own in - her - it - ance.

*f*

This system contains the final two staves. The vocal line ends with a half note G4. The piano accompaniment features a series of chords and moving lines, ending with a half note G2 and a half note D3. A dynamic of *f* (forte) is indicated.

BLESSED IS THE NATION.

The Lord bring - eth the coun - sel of the heathen to

nought, the Lord bring - eth the coun - sel of the heathen to

nought, He ma - keth the de - vi - ces of the peo - ple of

# BLESSED IS THE NATION.

none of - fect, of none of - fect, Bless - ed, Bless - ed, . . .

*cres.* *cres.* *cres. molto.* *f*

*f* *ff* *f* *ff*

bless - ed, . . . bless - ed, bless - ed is the na - tion whose God is the

*ff* *fff*

Lord, whose God is the Lord, and the peo - ple whom He hath

# BLESSED IS THE NATION.

cho - sen, whom He hath cho - sen for His own in -

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note D5. The piano accompaniment (bass clef) starts with a half note G3, followed by quarter notes A3, B3, and a half note C4. The key signature has two sharps (F# and C#).

- her - it - ance, bless-ed is the na-tion, bless-ed is the

This system contains the next two staves. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note D5. The piano accompaniment features a more active melody with eighth and sixteenth notes. The key signature remains two sharps.

na-tion, bless - ed, yea, bless - ed. A - men.

This system contains the final two staves. The vocal line concludes with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note D5. The piano accompaniment ends with a series of chords. The key signature remains two sharps. The word 'rall.' is written above the first staff and below the second staff.



# 63 (1022) But the Lord is mindful.

MEDELSSOHN. Arranged by G. A. LÖHR.

*Rather slow.*

But the Lord is mind-ful of His own, . . He re -

members His chil - dren, but the Lord is mindful of His

own, . . the Lord re - members His chil - dren, re -

mem - bers His chil - dren. *mf*

BUT THE LORD IS MINDFUL.

First system of the musical score. The treble staff begins with a melodic line marked *p*. The bass staff provides harmonic support. The lyrics "Bow down before Him, ye might - y," are written below the treble staff.

Second system of the musical score. The treble staff contains the lyrics "for the Lord is near . . us, bow down be-fore Him, ye". Dynamic markings *cres.*, *dim.*, *p*, and *cres.* are placed above the staff. The bass staff continues the accompaniment.

Third system of the musical score. The treble staff contains the lyrics "might - y, for the Lord is near, is near . .". Dynamic markings *dim.*, *cres.*, *near*, and *dim.* are placed above the staff. The bass staff continues the accompaniment.

Fourth system of the musical score. The treble staff contains the lyrics "us, yea, the Lord is mind-ful of His own, . . He re -". Dynamic markings *p* and *p* are placed above the staff. The bass staff continues the accompaniment.

BUT THE LORD IS MINDFUL,

*cres.* ye

mem - bers His chil - dren, bow down be - fore Him, ye might -

*cres.*

might -

might - y, for the Lord is near *dim.*

*f*

y, ye might - y, for the Lord is near, is near.. *dim.*

y near

*pp* us. But the Lord is mind-ful of His

*p*

own, . . He . . re - mem - bers His chil - dren.

# 64 (1023) Behold, I bring you good tidings.

Luke ii. 10, 11, 14. SOPRANO SOLO. *Quasi declamando.* MYLES B. FOSTER.

*Allegretto pastorale.*

*f*

Be - hold, I bring you good ti - dings,

*Allegretto pastorale.*

*Sw. with Oboe.*

*soft Ped.*

*cres.*

tidings of great joy, . . which shall be to all . . peo - ple, to

*FULL.*

*f*

all . . peo - ple. . . Be - hold, I bring you good ti - dings,

*f*

*Gt. to Sw.*

*Ped.*

(By permission of Messrs. Wecker and Co.)

# BEHOLD, I BRING YOU GOOD TIDINGS.

tidings of great joy, . . which shall be to all . . peo - ple, to

This system consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. It features a melody with eighth and sixteenth notes, and some chords. The piano accompaniment is in the same key and time, with a bass line and chords. The lyrics are 'tidings of great joy, . . which shall be to all . . peo - ple, to'.

## SOPRANO SOLO.

*mf*

all . . peo - ple. . . For un - to you is born this day,

This system continues the vocal line with a Soprano Solo. The piano accompaniment continues with chords and a bass line. The lyrics are 'all . . peo - ple. . . For un - to you is born this day,'.

*Sw.*  
soft Ped. uncoupled.

*marcato e cres.*

*f*

*ff*

*maestoso.*

born in the ci - ty of Da - vid, a Sa - viour, a Saviour, which is

This system features a more dramatic section marked 'marcato e cres.' and 'maestoso.' The piano accompaniment includes a 'Full Sw. closed.' (Full Swell, closed) instruction. The lyrics are 'born in the ci - ty of Da - vid, a Sa - viour, a Saviour, which is'.

Full Sw. closed.

Ped.



# BEHOLD, I BRING YOU GOOD TIDINGS.

FULL.

Christ . . the Lord . . For un - to you is born this day,

*mf*

*Gt.*

*cres.* *f* *ff*

born in the ci ty of Da - vid, a Sa - vour, a Sa - vour, which is

*cres.* *f* *ff*

*rall. al fine.*

Christ . . the Lord . .

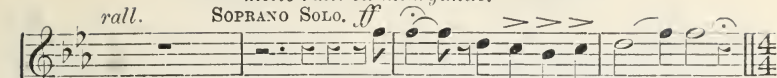
*rall. al fine.* *Full Sw.* *dim.* *reduce Sw.*

# BEHOLD, I BRING YOU GOOD TIDINGS.

*molto rall. ed allargando.*

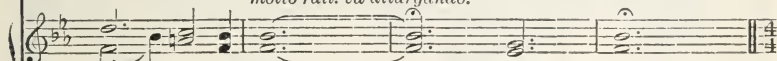
*rall.*

SOPRANO SOLO. *ff*



Be - hold, I bring you good ti - dings.

*molto rall. ed allargando.*



*rall.*

*Reeds & 16 ft.*

*colla voce.*

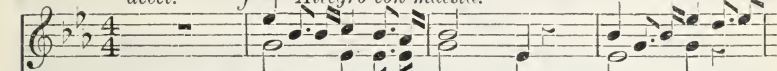


*accel.*

Glo - ry to God in the high - est,

glo - ry to God in the

*f* *Allegro con maestà.*



Glo - ry in the high - est,

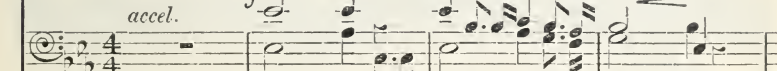
glo - ry,

Glo - ry,

glo - ry to God in the high - est,

*accel.*

*f*



Glo - ry in the high - est, in the high - est,

*Allegro con maestà.*

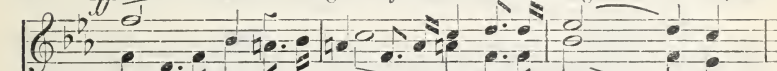


*f* *Gt. accel.*



high - est,

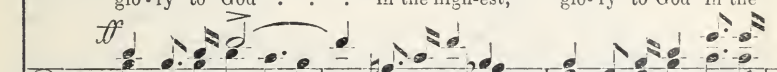
glo - ry to God in the high - est,



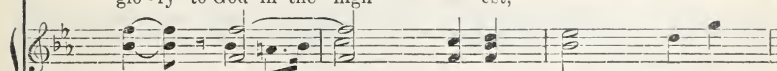
glo - ry to God in the high - est, in the high - est,

glo - ry to God . . . in the high - est,

glo - ry to God in the



glo - ry to God in the high - est,



# BEHOLD, I BRING YOU GOOD TIDINGS.

glo - ry, glo - ry, *ff*

glo - ry to God in the high - est, glo - ry . . to  
high est,

*fff* *rall.*

God.

*fff* *rall.*

*Full Sw.*

*Sw. reduced to Oboe, molto dim.*

*rall.* *Gt.*

*Meno mosso.* *pp*

and peace, *pp*

and peace . . on *pp*

*pp* *Meno mosso.*

The musical score is written for voice and piano. It begins with a vocal melody in G major (one sharp) and 4/4 time. The piano accompaniment consists of chords and moving lines in both hands. The score includes several dynamic markings: *ff* (fortissimo), *fff* (fortississimo), *pp* (pianissimo), and *ppp* (pianississimo). Performance instructions include *rall.* (rallentando), *Full Sw.* (Full Swell), *Sw. reduced to Oboe, molto dim.* (Swell reduced to Oboe, very much diminished), *Gt.* (Great Organ), and *Meno mosso.* (Less motion). The lyrics are: 'glo - ry, glo - ry, glo - ry to God in the high - est, glo - ry . . to high est, God. and peace, and peace . . on'. The score is divided into systems, with the vocal part on a single staff and the piano accompaniment on a grand staff (treble and bass clef).

# BEHOLD, I BRING YOU GOOD TIDINGS.

good-will, good-will toward men,

*cres.*

*mp*

*mf*

earth,

good -

*mp*

*cres.*

good-will, good-will toward men,

*mf*

*increase.*

*Fed. coupd.*

*poco accel.*

*accel.*

*cres.*

will, good-will toward men,

glo - ry

*cres.*

*f*

*poco accel.*

*accel.*

*Gt. Diap.*

*sf*

# BEHOLD, I BRING YOU GOOD TIDINGS.

. poco . . a . . poco . . al . . tempo lmo.

*più f* *sf* *ff*

glo - ry to God in the  
glo - ry,  
glo - ry in the

. poco . . a . . poco . . al . . tempo lmo.

Trumpet. *sff* *rit.*

high - est, glo - ry to God in the high - est,  
high - est, glo - ry, glo - ry to God in the  
glo - ry to God in the high - est, glo - ry to God, . .

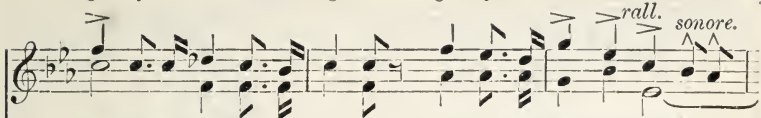
*sf*

high - est, in the high - est, glo - ry to God in the



# BEHOLD, I BRING YOU GOOD TIDINGS.

glo-ry to God in the high-est, glo-ry to God, to God in the



high - est, in the high-est, glo-ry to God, to God . . .

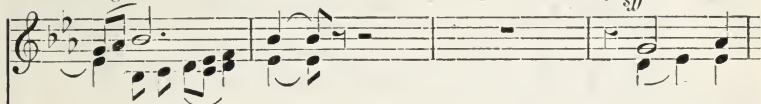
glo-ry to God, . . to God . . in the



high-est, glo-ry to God, glo-ry to God, to God in the



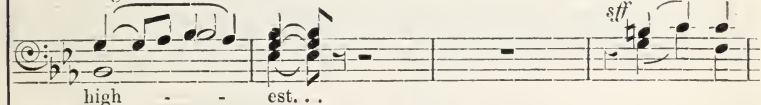
high - est. . . *Più animato.*



in the high - est. . .

A - men,

high - est. . .



high - est. . .

*Più animato.*



BEHOLD, I BRING YOU GOOD TIDINGS.

[illegible]

# 65 (1024) Blessed be the God and Father.

1 Peter i. 3—5, 15—17, 22—25.

S. S. WESLEY.

*FULL.*  
*p* = 88.

Bless - ed be the God and Fa - ther of our Lord Je - sus

*p* *Open Diap. Ch. senza Org.*

Christ, which, ac - cord ing to His a - bun - dant mer - cy,

hath be - gotten us a - gain un - to a live - ly hope by the

*cres.*  
*cres.*

BLESSED BE THE GOD AND FATHER.

re - sur-rec-tion of Je - sus Christ from the dead,

*f*

*Org.*

*Diaps. Gt. & Sw. coupled.*

Detailed description: This musical system contains two vocal staves (Soprano and Alto) and a grand staff for organ. The vocal parts sing 're - sur-rec-tion of Je - sus Christ from the dead,' with a forte (*f*) dynamic marking. The organ part provides accompaniment with chords and moving lines in both hands. The organ instruction specifies 'Diaps. Gt. & Sw. coupled.'

UNISON. ALTO, TENOR AND BASS.

To an in - her - it - ance in - cor - rupt - i - ble and

*L'istesso Tempo.*

*Open Diaps., Gt., Sw. detached.*

*Ped.*

Detailed description: This system features a vocal staff for Unison, Alto, Tenor, and Bass, and a grand staff for organ. The vocalists sing 'To an in - her - it - ance in - cor - rupt - i - ble and'. The organ part continues with accompaniment, marked 'Open Diaps., Gt., Sw. detached.' and includes a pedal point ('*Ped.*'). The tempo instruction is 'L'istesso Tempo.'

un - de - fi - led, that fa - deth not a - way, re -

Detailed description: This system continues the vocal and organ parts from the previous system. The vocalists sing 'un - de - fi - led, that fa - deth not a - way, re -'. The organ part provides accompaniment with sustained chords and moving lines.

BLESSED BE THE GOD AND FATHER.

- serv - ed in heav'n for you, who are kept by the pow - er of

*cres.*

God, through faith un-to sal - va - tion ready to be re -

*f*

- veal - ed in the last time.

*Reed Sw. Ped.*

SOLO. TREBLE.

But as He which hath call - ed you is

*Sw. Diaps.*



# BLESSED BE THE GOD AND FATHER.

ho - ly, so be ye ho-ly in all man-ner of . .

This system features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'ho - ly, so be ye ho-ly in all man-ner of . .'. The piano part includes chords and moving lines in both hands.

con - ver - sa - tion. Pass the time of your so - journ-ing

This system continues the vocal melody and piano accompaniment. The lyrics are 'con - ver - sa - tion. Pass the time of your so - journ-ing'. The piano part includes a *pp* (pianissimo) dynamic marking. The system ends with a fermata over the final note of the vocal line.

here in fear, . . in . . fear. . .

*Claribella.*  
*Sw. Reed.*

This system continues the vocal melody and piano accompaniment. The lyrics are 'here in fear, . . in . . fear. . .'. The piano part includes a *Claribella.* marking and a *Sw. Reed.* (Soft Reed) instruction. The system ends with a fermata over the final note of the vocal line.

*Moderato.*  
Love one an -

*Moderato. ♩ = 104.*  
*Sw. Princ.*  
*ritard.*  
*Sw. Ped.*

This system continues the vocal melody and piano accompaniment. The lyrics are 'Love one an -'. The piano part includes a *ritard.* (ritardando) marking and a *Sw. Ped.* (Soft Pedal) instruction. The system ends with a fermata over the final note of the vocal line.

BLESSED BE THE GOD AND FATHER.

- o-ther with a pure heart fer-vent-ly,

FULL. TREBLE.

See that ye love . . one an-o-ther,

SOLO.

Love one an-o-ther with a pure heart

FULL.

fer-vent-ly, See that ye love one an-

# BLESSED BE THE GOD AND FATHER,

SOLO.

o - ther, Love one an - o - ther with a

pure heart fer - vent - ly, a

pure heart fer - vent - ly,

FULL.

See that ye love one an - o - ther,

BLESSED BE THE GOD AND FATHER.

Solo.

See that ye love, . . . that ye love . . . one an -

- o - ther with a pure . . . heart . . .

Full.

fer - vent - ly, See that ye love one an -

with a pure . . .  
o - ther with a pure . . .

BLESSED BE THE GOD AND FATHER.

heart, a . . pure heart fer - vent - ly.

heart, a . . pure heart fer - vent - ly.

*Recit. ad lib.*  
FULL. ALTO, TENOR AND BASS.

Be-ing born a-gain, not of cor-rup-ti - ble seed, but of in - cor -

*Gt. Open Diapason.*

- rap - ti-ble, by the word of God. For all flesh is as grass, and all the

*Reed Sw.*

glo - ry of man as the flow-er of grass, The grass withereth, and the

*Claribella.*  
*Sw. Reed.*



BLESSED BE THE GOD AND FATHER.

flow-er there-of fall - eth a - way.

*Full Org.*

*Ped. 8 & 16 ft.*

**FULL.**  
*Allegretto.*  $\text{♩} = 100.$

But the word of the Lord en - dur - eth for

ev - er, but the

*ff Full Org.*

*Ped.*

BLESSED BE THE GOD AND FATHER.

word of the Lord en - dur - eth for ev - er,

the word of the

the word of the Lord en - dur - eth for

Lord en - dur - eth for ev - er, for ev - er, for ev - er, the

the word of the Lord en - dur - eth for ev - er, the

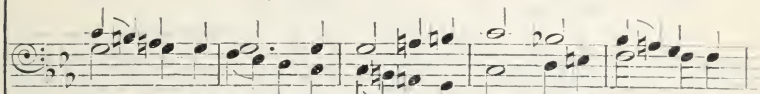
ev - er, en - dur - eth for ev - er, the word of the Lord en -

BLESSED BE THE GOD AND FATHER.

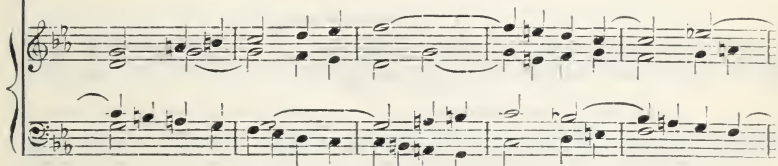
word of the Lord en - dur - eth for ev - er, en - dur - eth for



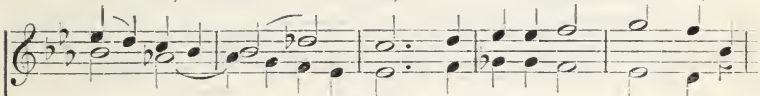
- dur - eth . . . for ev - er, for  
word of the Lord, the word of the Lord en - dur - eth for



- dur - eth for ev - er, en - dur - eth for ev - er, for ev - er, the



ev - er, for ev - er, en - dur - eth for ev - er, the



ev - er, the word of the Lord en - dur - eth for ev - er, the



word of the Lord en - dur - eth for ev - er,



# BLESSED BE THE GOD AND FATHER.

word of the Lord en - dur - eth for ev - er, en - dur - eth for

of the Lord en - dur - eth for ev - - - -

word of the Lord en - dur - eth for ev - - - -

the word of the Lord en - dur - eth for

ev - - - - - er -

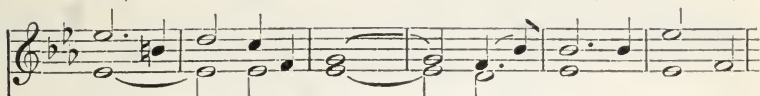
- er, en - dur - eth for ev - er, for ev - er - -

- - er, en - dur - eth for ev - - - - er - -

ev - er, en - dur - eth for ev - - - - er - -

# BLESSED BE THE GOD AND FATHER.

more, en - dur - eth for ev - er - more, for ev - er,

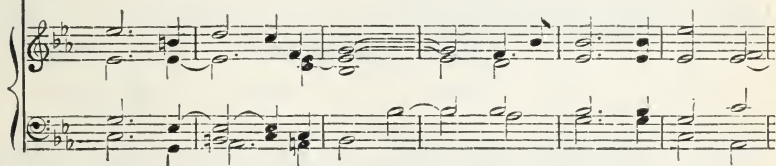


more, . . for ev - er - more, for

more, en - dur - eth for ev - er - more, for



more, en - dur - eth for ev - er - more, for ev - er,



ev - er - more. A - men, . . A - men.



ev - er - more. A - men, . . A - men.

ev - er - more. A - men, . . A - men.



ev - er - more. A - men, . . A - men.





# 66 (1025) Call to remembrance, O Lord.

Psalm xxv. 5, 6.

R. FARRANT.

Call to re-mem-brance, O Lord, call to

First system of musical notation. Treble and bass staves in 4/4 time. The melody is in the treble staff, starting with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff has a whole note G3. Dynamics include *mf* and *f*. A tempo marking  $\text{♩} = 52$  is present.

Second system of musical notation. Treble and bass staves. The melody continues with quarter notes D5, E5, F5, and G5. The bass staff has a whole note G3. Dynamics include *mf* and *f*.

Third system of musical notation. Treble and bass staves. The melody continues with quarter notes A5, B5, and C6. The bass staff has a whole note G3. Dynamics include *mf* and *f*.

Fourth system of musical notation. Treble and bass staves. The melody continues with quarter notes D6, E6, and F6. The bass staff has a whole note G3. Dynamics include *mf* and *f*.

# CALL TO REMEMBRANCE O LORD.

lov - ing - kind - ness,  
lov - ing - kind - ness, which have been ev - er of

old, ev - er of old,  
old, which have been ev - er of old, which have been

ev - er . . of . . old. *p* O . . re .

. mem - ber not the sins and of - fen - ces of my

# CALL TO REMEMBRANCE, O LORD.

youth,

but ac - cord - ing to Thy mer - .

youth, but ac - cord - ing to Thy mer - cy. . .

*cres.*

to Thy mer - cy, . .

but ac -

- cy think Thou on me, O Lord, but ac - cord - ing

*p*

*cres.*

- cord - ing to Thy

to Thy mer - cy think Thou on

*p*

to Thy mer - cy . .

*Slow.*

me, O Lord, for Thy good - ness. . .

*p*

*Più adagio.*

*pp* Cast Thy bur - den up - on the Lord,

*Più adagio.* ♩ = 52.

*cres.* and He shall sus - tain thee, He nev - er will suf - fer the

right - eous to fall, He is . . at thy right hand, Thy

*pp* *Ped.*

# CAST THY BURDEN.

mer - cy, Lord, is great, and far a - bove the

*cres.*

*cres.*

This system contains the first two staves of music. The vocal staves (treble and bass clef) have lyrics underneath. The piano accompaniment is in the grand staff (treble and bass clef). The key signature has two flats (B-flat and E-flat). The first staff has a *cres.* marking above it. The second staff has a *cres.* marking above it.

heavens. Let none be made a - sha - med that

*dim.*

*dim.*

*p*

*p*

*cres.*

*Ped.*

*Ped.*

This system contains the next two staves of music. The vocal staves have lyrics underneath. The piano accompaniment is in the grand staff. The key signature remains two flats. The first staff has a *dim.* marking above it. The second staff has a *dim.* marking above it. The third staff has a *p* marking above it. The fourth staff has a *p* marking above it. The fifth staff has a *cres.* marking above it. The sixth staff has a *Ped.* marking below it. The seventh staff has a *Ped.* marking below it.

wait up - on Thee.

*pp*

*Ped.*

This system contains the final two staves of music. The vocal staves have lyrics underneath. The piano accompaniment is in the grand staff. The key signature remains two flats. The first staff has a *pp* marking above it. The second staff has a *Ped.* marking below it. The page number 228 is at the bottom center.



Joel ii. 21-26.

J. Goss.

CHORUS. *Allegro.*

*f*

Fear not, O land, be glad and re-joice, be glad and re-

*Allegro.*

*f Gt. Org.*

- joice, O land, O land, be glad and re-joice, for the

Lord will do great things, the Lord will do great things, fear..

*p*

*Sw. or Ch.*

# FEAR NOT, O LAND.

... not, O land, be glad and re - joice, fear not, O *cres.*

fear not, fear not, O land, be glad and re - joice, O

fear . . . not, be glad . . . and re-joyce, O *p* *cres.*

fear not, fear not, O land, be glad and re - joice, le

land, be glad and re - joice, O land, O land, be

land, . . . and re - joice, O land, . . . be

glad and re - joice, . . . and be glad, O land, be

*f*

# FEAR NOT, O LAND.

glad and re-joice, . . O land, be glad and re-joice, for the

Lord will do great things. Be not a-fraid, ye beasts of the

SEMI-CHORUS.

*mf Sw.*

*Ped.*

field, be not a-fraid, be not a-fraid, ye beasts of the

SEMI-CHORUS. FULL.

*f Gt.*

# FEAR NOT, O LAND.

## SEMI-CHORUS.

field: for the pas-tures of the wil-der-ness do spring,

SEMI-CHORUS. *p*

for the

*p Sw. Org.*

*p Ped.*

do spring. Be not a-fraid, ye beasts

pas-tures of the wil-der-ness do spring.

FULL.

*f*

*f*

*f Gt.*

## SEMI-CHORUS.

of the field: for the pas-tures of the wil-der-ness do

*p*

*p Sw.*

*p*



spring, do spring, for the

SEMI-CHORUS.

*p*

for the pas-tures of the wil-der-ness do spring, for the

tree bear-eth her fruit, the tree bear-eth her fruit, the  
tree bear-eth her fruit, bear-eth her

tree bear-eth her fruit, bear-eth her

yield their strength,

fig tree and the vine do yield, the  
fruit, the fig-tree and the vine, the

fruit, the fig-tree and the vine,

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment is written in the lower staves of each system. The score is in G major and 2/4 time. The tempo is marked 'p' (piano). The score is for a semi-chorus and a full chorus.



# FEAR NOT, O LAND.

tree beareth her fruit, the fig-tree and the vine do yield their

strength, do yield their strength. . . Be glad then, be glad

glad then, glad, ye chil-dren of Zi-on, be glad then, ye chil-dren of

# FEAR NOT, O LAND.

Lord your God, . . . in the Lord

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics for the vocal parts are: "Zi - on, and re-joyce in the Lord, . . . Lord your God, in the Lord". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

your God, . . .

The second system continues the musical score. The vocal parts sing: "your God, re-joyce in the Lord your God. . . . Be". The piano accompaniment continues with its harmonic support. The lyrics "Be glad then, O" appear at the end of the system, corresponding to the beginning of the next system.

Be glad then, O

The third system of the musical score shows the vocal parts and piano accompaniment. The lyrics "glad then, |" are at the beginning of the system. The piano accompaniment features a more active bass line in this system.

glad then, |

The fourth system of the musical score continues the composition. The vocal parts sing: "glad, O land, be glad and re-joyce, be glad and re-joyce, O". The piano accompaniment provides a steady harmonic background.

land,

The fifth and final system of the musical score on this page. The vocal parts and piano accompaniment conclude the phrase. The piano accompaniment ends with a final chord in the bass.

# FEAR NOT, O LAND.

land, O land, be glad and re - joice, for the Lord will

This system consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). The middle and bottom staves are piano accompaniment in treble and bass clefs respectively. The music is in 4/4 time. The lyrics are written below the vocal staff.

do great things, the Lord will do great things.

*p* Fear

This system continues the musical score. It features the same three-staff format. The lyrics "do great things, the Lord will do great things." are aligned with the vocal line. A dynamic marking of *p* (piano) and the word "Fear" are placed above the final measure of the vocal line.

. not, O land, be glad and re - joice, fear not, O

*p* Fear not, fear not, O land, be glad and re - joice, O

*p* Fear not, O land, and re - joice, O

*cres.*

Fear not, fear not, O land, be glad and re - joice, be

*p* *cres.*

This system contains the final part of the musical score on this page. It includes the lyrics ". not, O land, be glad and re - joice, fear not, O" and "Fear not, fear not, O land, be glad and re - joice, O". The system features multiple vocal lines and piano accompaniment. Dynamic markings include *p* (piano) and *cres.* (crescendo). The music concludes with a final chord in the piano part.

# FEAR NOT, O LAND.

land, be glad and re-joice, re-joice, ye children of  
land, and re-joice, re-joice,

glad and re-joice, and re-joice, ye children of

Zi-on, re-joice, be glad, be glad and re-

Zi-on,

- joice, for the Lord will do great things. . . SOLO.

The

*p*

*Sw. or Ch.*



# FEAR NOT, O LAND.

First system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is one sharp (F#). The lyrics are: "floors shall be full of wheat, and ye . . shall eat in plen-ty, and be".

Second system of the musical score. The vocal line continues with the lyrics: "sat-is-fied, ye shall eat, shall eat in plen - ty, and be sat . .". The piano accompaniment includes a *cres.* (crescendo) marking. The key signature remains one sharp.

Third system of the musical score. The vocal line begins with "is- fied." followed by a *mp* (mezzo-piano) **CHORUS.** The lyrics continue: "The floors shall be full of wheat, and ye . . shall eat in". The piano accompaniment includes a *mp* marking and a *mp Gt. Diaps. with Sw.* (mezzo-piano Great Diapason with Swell) marking. The key signature remains one sharp.



# FEAR NOT, O LAND.

*cres.*  
ye shall eat,  
plen - ty, and be sat - is - fied, ye shall eat, shall eat in plen -  
ye shall eat, shall eat in  
*cres.*  
sat - is - fied, ye shall eat . . in  
*cres.*  
plen - ty, and be sat - is - fied, ye shall eat in plen - ty, and be sat - is -  
fied, and praise the Name of the Lord your God, that hath dealt so  
*SOLO.*  
*p Ch.*

The musical score is written for voice and piano. It consists of five systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system continues the vocal and piano parts. The third system shows the vocal line with lyrics and the piano accompaniment. The fourth system continues the vocal and piano parts. The fifth system features a vocal line with lyrics and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'cres.' and 'p Ch.'

# FEAR NOT, O LAND.

## CHORUS.

wondrously, so wondrously with you. Ye shall praise the Name of the Lord your

God, . . . that hath dealt so wondrously, so won-drous-ly with

you, so won-drous-ly with you, . . .

SOLO. Be glad then, ye

*f* *f Gi.* *p* *p Sw.* *Slower.*

# FEAR NOT, O LAND.

children of Zi - on, and re-joice in the Lord your God.

This system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment is in bass clef and consists of a series of whole notes: G2, F#2, E2, D2, C2, B1, A1, and G1.

*Allegro.* CHORUS.

Be glad then, O land, be glad and re -

This system continues the chorus. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment is in bass clef and consists of a series of whole notes: G2, F#2, E2, D2, C2, B1, A1, and G1.

*Allegro.* CHORUS.

*Gt. Org.* *f*

This system continues the chorus. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment is in bass clef and consists of a series of whole notes: G2, F#2, E2, D2, C2, B1, A1, and G1.

- - joice, be glad and re-joice, O land, O land, be

This system continues the chorus. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment is in bass clef and consists of a series of whole notes: G2, F#2, E2, D2, C2, B1, A1, and G1.

# FEAR NOT, O LAND.

glad and re - joice, for the Lord will do great things, the

Fear . . not, O land, be

Lord will do great things; Fear not, fear not, O  
Fear . . . not, be

Fear not, fear not, O

glad and re - joice, fear not, O land, be  
*cres.*

land, be glad and re - joice, O land, be  
 glad . . . and re - joice, O land, . . .

land, be glad and re - joice, be glad and re -

*cres.*

*cres.*

glad and re - joice, re - joice, ye chil-dren of Zi - on, re -

- joice, . . . and re - joice, ye chil-dren of Zi - on, re -

*f*

*Gt. Org.*

*f*



# FEAR NOT, O LAND.

joyce, be glad, be glad and re-joyce, for the

*Slower.*  
things.

Lord will do great things, will do great things.  
will do great things.

Lord will do great things.

Lord will do great things, will do great things.

Lord will do great things.

*Slower.*

Isaiah xli. 10; xii. 2.

S. BENTON.

*Andante.*  
*soft Ch. coup. to Sw.* *p*

Fear thou not; for I . . . am with thee :

*cres.*  
 be not dismayed; for I am Thy God: I will strengthen thee; yea, I will

*cres.* *f*  
 help . . . thee; yea, I will up - hold thee with the right hand of my

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# FEAR THOU NOT.

righteousness. Fear thou not, be not dis-mayed; for I am thy

*cres.* *p* *cres.*

God : I will strength-en thee ; Fear thou not; for I am

*f* *p* *f* *p*

with thee : be not dismayed, for I will strengthen thee. . .

*rit.* *rit.*

*rit.* *p* *f*

*f* *rit.*

# FEAR THOU NOT.

*Allegro.*

*f* *Git. coup. to Full Sw.* *ff*

*f*

I will trust, and not be a - fraid : for the Lord Je - ho-vah is my

strength and my song : I will trust, and not be a - fraid : for the

*cres.*

Lord Je - ho-vah, the Lord Je - hovah is my strength and my song, is my

*cres.*

# FEAR THOU NOT.

strength and my song, and is be - come my sal - va - tion :

This system contains the first two staves of music. The vocal part (treble and bass clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (treble and bass clef) starts with a half note G3, followed by quarter notes A3, B3, and C4. The key signature has one flat (Bb) and the time signature is 3/4. Dynamics include *f* (forte) and *ff* (fortissimo).

the Lord Je - ho - vah is my strength and my song, and is be -

This system contains the next two staves of music. The vocal part continues with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with a half note D4, followed by quarter notes E4, F4, and G4. The key signature remains Bb and the time signature is 3/4. Dynamics include *ff* (fortissimo).

come my sal - va - tion.

FINE.

This system contains the final two staves of music. The vocal part concludes with a half note A4, followed by quarter notes B4 and C5. The piano accompaniment concludes with a half note D4, followed by quarter notes E4, F4, and G4. The key signature remains Bb and the time signature is 3/4. Dynamics include *ff* (fortissimo) and *fff* (fortississimo). The system ends with a double bar line and a repeat sign.



*Meno mosso.*

FEAR THOU NOT.

There- fore with joy shall ye draw wa - ter

*f*

This system contains the vocal melody for the first line of the hymn. It is written in G major (one sharp) and 3/4 time. The tempo is marked 'Meno mosso'. The first measure is a whole rest. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains a half note D5, a quarter note E5, and a quarter note F#5. The third measure contains a half note G5, a quarter note F#5, and a quarter note E5. The system ends with a half note D5.

*Meno mosso.*

*Full Sw.*

*Pedals with 16 Open Diap. & 32 ft.*

This system contains the piano accompaniment for the first line. It is written in G major and 3/4 time. The right hand plays a series of chords: G4-B4, A4-B4, B4-C5, and D5. The left hand plays a series of chords: G3-B2, A2-B2, B2-C3, and D3. The tempo is marked 'Meno mosso'. The dynamic is marked 'Full Sw.' (Full Swell). The instruction 'Pedals with 16 Open Diap. & 32 ft.' is written below the left hand.

out of the wells of sal - va - tion, there- fore with

This system contains the vocal melody for the second line. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains a half note D5, a quarter note E5, and a quarter note F#5. The third measure contains a half note G5, a quarter note F#5, and a quarter note E5. The system ends with a half note D5.

This system contains the piano accompaniment for the second line. It begins with a half note G4-B4, followed by quarter notes A4-B4, B4-C5, and D5. The second measure contains a half note D5, a quarter note E5, and a quarter note F#5. The third measure contains a half note G5, a quarter note F#5, and a quarter note E5. The system ends with a half note D5.

joy shall ye draw wa - ter out of the wells of sal - va -

This system contains the vocal melody for the third line. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The second measure contains a half note D5, a quarter note E5, and a quarter note F#5. The third measure contains a half note G5, a quarter note F#5, and a quarter note E5. The system ends with a half note D5.

This system contains the piano accompaniment for the third line. It begins with a half note G4-B4, followed by quarter notes A4-B4, B4-C5, and D5. The second measure contains a half note D5, a quarter note E5, and a quarter note F#5. The third measure contains a half note G5, a quarter note F#5, and a quarter note E5. The system ends with a half note D5.

# FEAR THOU NOT.

tion, there-fore with joy shall ye . . draw wa - ter

*sf*

*sf*

This system features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 2/2. The vocal line includes a forte (*sf*) dynamic marking. The piano accompaniment also includes a forte (*sf*) dynamic marking.

out of the wells of sal - va - tion, out of the

*sf*

*sf*

This system continues the vocal melody and piano accompaniment. The vocal line includes a forte (*sf*) dynamic marking. The piano accompaniment also includes a forte (*sf*) dynamic marking.

wells of sal - va - tion.

*rit.*

*rit.*

*rit.*

*Dal S.*

This system concludes the piece. The vocal melody and piano accompaniment are marked with a *rit.* (ritardando) instruction. The piano accompaniment also includes a *rit.* instruction. The system ends with a *Dal S.* (Da Capo) instruction.

MENDELSSOHN.

*Andante.*  $\text{♩} = 76.$ 

First system of piano accompaniment. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes. A piano (*p*) dynamic marking is present in the right hand.

Second system of piano accompaniment. The right hand continues the melodic pattern with some triplet-like groupings. A crescendo (*cres.*) marking is in the right hand, and a pedaling (*Ped.*) instruction is in the left hand.

Third system of piano accompaniment. The right hand has a more complex texture with many beamed sixteenth notes. It includes a decrescendo (*dim.*) and a piano (*p*) marking, followed by another decrescendo (*dim.*) in the right hand.

CHORUS. BASS.

*p. dolce.*

Vocal and piano accompaniment for the chorus. The top staff is the bass vocal line, and the bottom two staves are the piano accompaniment. The vocal line includes the lyrics: "Grant us Thy peace, Al - might - y Lord, Thou". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a piano (*p*) dynamic in the right hand and a fortissimo (*sf*) marking in the left hand. A pedaling (*Ped.*) instruction is also present.

# GRANT US THY PEACE.

Source of ev - 'ry bless - ing!

Fee - ble and frail, trust we Thy word,

*cres.*

All things in Thee pos - sess - ing;

*p*

In Thee is our hope . . . and

*cres.* *p* *p* *cres.* *sf* *p*

# GRANT US THY PEACE.

safe - - ty.

*dim.*

This system contains a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'safe - - ty.' and features a long note followed by rests. The piano accompaniment consists of a treble and bass staff with flowing sixteenth-note patterns. A dynamic marking of *dim.* (diminuendo) is placed over the piano part.

CHORUS. ALTO. *dolce.*

*p*

Grant us Thy peace, Al -

BASS.

O grant

This system introduces the chorus. The Alto part is marked *dolce.* and begins with a piano (*p*) dynamic. The lyrics 'Grant us Thy peace, Al -' are written under the Alto staff. The Bass part begins with the lyrics 'O grant'. The piano accompaniment continues with chords and moving lines in both staves.

- might - y Lord, Thou Source of ev - 'ry

us . . Thy peace, Al - might - y

This system continues the chorus. The vocal parts (Alto and Bass) sing the lyrics '- might - y Lord, Thou Source of ev - 'ry' and 'us . . Thy peace, Al - might - y'. The piano accompaniment provides harmonic support with sustained chords and melodic fragments.



# GRANT US THY PEACE.

First system of the musical score. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The lyrics are: "bless - - ing! Fee - ble and frail, Lord! Fee - ble and frail, fee - ble and". The piano part includes a *cres.* (crescendo) marking.

Second system of the musical score. The vocal melody continues with the lyrics: "trust we Thy word, All things in Thee pos - frail, trust we Thy word,". The piano accompaniment features a *cres.* (crescendo) marking followed by a *dim.* (diminuendo) marking.

Third system of the musical score. The vocal melody continues with the lyrics: "pos - - ing; In Thee is our All things in Thee pos - sess - ing, In". The piano accompaniment includes a *p* (piano) marking and a *cres.* (crescendo) marking.

# GRANT US THY PEACE.

*dim.*  
hope . . . and safe - ty.  
*cres.* *dim.*  
Thee is our hope and safe - ty.

*sf* *p*  
*Ped.*

*cres.*

CHORUS.  
*mf*  
Grant us Thy peace, Al - might - y Lord, Thou  
*mf*  
*mf Tutti.*  
*Ped.*

# GRANT US THY PEACE.

Source of ev'ry bless - ing! Fee - ble and

frail, trust we Thy word, All things in Thee pos -

- - sess - ing, all pos - sess - ing. In Thee is

In Thee is our hope,

256

*dim.* *p* *cres.*

*dim.* *p* *cres.*

*dim.* *p* *cres.*

*f* *cres.* *f*

*p* *cres.* *p* *cres.* *cres.* *p* *cres.* *cres.* *sf*

*cres.* In Thee is *dim.*  
 Thee is hope, is hope and safe - - ty, in  
 hope, is hope, is hope and safe - - ty, in  
 in Thee is *cres.*  
*cres.* *sf* *dim.*  
*Ped.* *Ped.*

*dim.*  
 Thee is hope and safe - - ty.  
 Thee is hope and safe - - ty.  
*dim.*  
*p* *p Celli.*

ty.  
*pp*



*Moderately slow.*

*mf* Hear, O Lord, O Lord, and have mer-cy, O Lord, have

*mf* Hear, . . . O Lord, and have mer-cy, O Lord, have

*mf* Hear, O Lord, hear, O Lord, and have mer-cy, O Lord, have

*mf* Hear, . . . O Lord, and have mer-cy, O Lord, have

*Moderately slow. ♩ = 60.*

*p* mer-cy, for Thou art mer-ci-ful, have pi-ty up -

*p* mer-cy, for Thou art mer-ci-ful, have pi-ty up -

*p* mer-cy, for Thou art mer-ci-ful, . . .

*p* mer-cy, for Thou art mer-ci-ful, and have pi-ty up -



# HEAR, O LORD.

First system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "on us, have pi - ty up - on us, be - cause we have". There are dynamic markings: *cres.* above the first vocal staff and *cres.* below the second vocal staff. There are also accents (>) over some notes.

Second system of the musical score. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "sin - ned, we have sin - ned be - fore Thee. Remember not the in -". There are dynamic markings: *cres.* above the first vocal staff, *cres.* below the second vocal staff, *p* (piano) above the first vocal staff in the second measure, and *cres.* below the piano accompaniment staves. There are also accents (>) over some notes.

# HEAR, O LORD.

*cres.*

*p*

- i - qui-ties of our fore - fa - thers, but think up - on Thy

*cres.*

*p*

- i - qui-ties of our fore - fa - thers, but think up - on Thy

*cres.*

*p*

- i - qui-ties of our fore - fa - thers, but think up - on Thy

*cres.*

*p*

- i - qui-ties of our fore - fa - thers, but think up - on Thy

*f*

power, and Thy Name . . . now at this time,

*f*

power, and Thy Name . . . now at this time,

*f*

power, . . . Thy power and Thy Name now at this time, . . .

*f*

power, . . . now at this time, have

HEAR, O LORD.

[illegible]

- on us, *cres.* re - mem - ber not the in -  
*cres.*  
 - on us, re - mem - ber not the in -  
*cres.* re - mem - ber not the in - i - qui - ties, not the in -  
*cres.*  
 - on us, re - mem - ber not the in -  
*cres.*

# HEAR, O LORD.

*dim.* *cres.*

- i - qui - ties of our fore - fa - thers, but think up - on Thy

*dim.* *cres.*

- i - qui - ties of our fore - fa - thers, but think up - on Thy

*dim.* *cres.*

- i - qui - ties of our fore - fa - thers, but think up - on Thy

*dim.* *cres.*

- i - qui - ties of our fore - fa - thers, but think up - on Thy

*f* *p* *f*

power and Thy Name now at this time, for Thou . . .

*f* *p* *f*

power and Thy Name now at this time, for Thou art the

*f* *p* *f*

power and Thy Name now at this time, for Thou art the

*f* *p* *f*

power and Thy Name now at this time, for Thou art the

*f* *p* *f*

power and Thy Name now at this time, for Thou art the

*Ped.* *8ves ad lib.*

# HEAR, O LORD.

... art the Lord, for Thou, for Thou art the Lord our  
 Lord, for Thou . . . art the Lord our  
 Lord our God, . . for Thou art the Lord, art the Lord our  
 Lord our God, for Thou, for Thou . . art the Lord our

God, and Thee, . . O Lord, Thee, O Lord, will we praise.  
 God, and Thee, . . O Lord, Thee, O Lord, will we praise.  
 God, and Thee, . . O Lord, Thee, O Lord, will we praise.  
 God, and Thee, . . O Lord, Thee, O Lord, will we praise.



# 72 (1031) He that shall endure.

MEDELSSOHN.

*Andante sostenuto.* ♩ = 66.

He that shall en - dure to the end, shall . . be sa - ved,

shall be sa - ved, shall . . be sa - ved,

shall be sa - ved,

he that shall en - dure to the end, shall . . be sa - ved,

shall be sa - ved, shall . . be sa - ved,

sa - ved, shall be sa - ved,

he that shall en - dure to the end, shall . . be sa - ved, shall . . be sa - ved,

shall be sa - ved, shall . . be sa - ved, shall be sa - ved,

he that shall en - dure to the end, shall

# HE THAT SHALL ENDURE.

shall be sa - ved, he that  
*f* he that shall en - dure to the end, *dim.* he that shall en -  
*f* shall be sa - ved, *p* he that shall en -  
 be sa - - - - - ved,

shall en - dure to the end, shall be sa -  
*cres.* he that shall en - dure to the end, *cres.* shall be . .  
 - dure to the end, shall . .  
*f* he that shall en - dure to the end, shall be

ved, *dim.* *p* *cres.* *cres.* he that  
 sa be sa - - - - - ved, he that shall en -  
 sa - ved, *p* he that shall en - dure to the end, . .

he that shall en - dure to the end, shall . . be  
*sf* shall en - dure . . . to the end, *f* he . . shall be  
 - dure to the end, shall . . be . . sa - - - - - ved,  
 . . . shall be sa - - - - - ved, shall . . be

sa - ved, shall . . . be sa - ved.

sa - ved, shall be . . . sa - - - - - ved,  
shall . . . be

Isaiah lv. 1. (MAY BE SUNG AS A QUARTET.) S. BENION.  
*Andante con espress.*

soft Sw. p

72

# HO, EVERY ONE THAT THIRSTETH.

Ho, ev-'ry one that thirst-eth, come, come ye to the wa-ters,

*come*  
*p*

ye to the wa-ters,

come ye to the wa-ters, and he that hath no mon-ey, come

*f*

ye, buy, and eat; yea, come, come . . buy wine and

*cres* *cen*  
*p* *cres* *cen*

do. milk with-out mon-ey and with-out price, buy wine and

*f*  
*do.* *f*

# HO, EVERY ONE THAT THIRSTETH.

musical score for the first system, featuring treble and bass staves in G major. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked *poco rit.* and the dynamics are *pp* (pianissimo). The lyrics are: milk with- out mon-ey and with - out price. *Org. a tempo.*

musical score for the second system, continuing the melody and accompaniment. The tempo is marked *poco rit.* and the dynamics are *pp* (pianissimo). The lyrics are: milk with- out mon-ey and with - out price. *Org. a tempo.*

musical score for the third system, featuring treble and bass staves in G major. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked *p* (piano) and the dynamics are *cres.* (crescendo). The lyrics are: Ho, ev - 'ry one that thirst-eth, ho, ev - 'ry

musical score for the fourth system, featuring treble and bass staves in G major. The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked *p* (piano) and the dynamics are *cres.* (crescendo). The lyrics are: come ye . . . to the wa-ters, come one that thirsteth, *f* come ye to the wa-ters, come



# HO, EVERY ONE THAT THIRSTETH.

ye to the wa-ters, *dim.* *p*

ye to the wa-ters, and he that hath no mon-ey; come ye,

buy, and eat; buy wine and milk with-out mon-ey

*rit.* *pp*

*rit.* *pp*

*molto rit.*

and without price. . . . yea, come.

*molto rit.* *ppp*

*con espress.*

*soft 16. ft.*

# 74 (1033) How lovely are the Messengers.

Romans x. 15, 18.

MEDELSSOHN.

*Andante con moto.* *ALTO.* *p*

How love - ly are the mes - sen - gers that

*Andante con moto.*  $\text{♩} = 132.$

preach us the gos - pel of peace, how love - ly are the

*sempre legato.*

mes - sen - gers that preach us the gos - pel of peace, the

# HOW LOVELY ARE THE MESSENGERS.

gos - pel of peace, the mes - sen-gers that  
 Bass. *p*  
 How love - ly are the mes - sen-gers that  
 preach . . . us the gos-pel of peace,  
 preach us the gos-pel of peace, how love - ly are the  
 how love - ly are they that  
 mes - sen-gers that preach us the gos-pel of peace, the  
*cres - cen*

# HOW LOVELY ARE THE MESSENGERS.

To all the  
 preach us the gos-pel of peace! To all the na - tions is  
 To all  
 gos - pel of peace! To all the  
*do. f Tutti.*

to all the  
 gone forth the sound of their words, to all the sound, the  
 to all the  
*sf*

# HOW LOVELY ARE THE MESSENGERS.

na - tions is gone forth the sound of their words, . . . is

na - tions is gone, . . . is gone forth the sound of their

na - tions is gone, . . . is gone forth the sound of their

gone forth the sound of their words. . .

sound words, . . . their words. of their words. How love - ly are the

words, . . . the sound. . . . .

*f Str.*

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal staff (treble clef) and a piano accompaniment (grand staff). The second system continues the vocal and piano parts. The third system includes a vocal staff, a piano accompaniment, and a string section entry marked 'f Str.' The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff, with some words appearing on multiple lines of music.



# HOW LOVELY ARE THE MESSENGERS.

How love - ly are the  
 How love - ly are the  
 mes - sen-gers that preach us the gos - pel of peace, the  
 . . . How love - ly are the mes - sen-gers, the  
 mes - sen-gers that preach us the gos - pel of peace, . . .  
 mes - sen-gers that preach us, that preach us the gos - pel of  
 mes - sen-gers that preach us, that preach us the gos - pel, the  
 mes - sen-gers that preach us, . . . that

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The melody is primarily carried by the Soprano and Alto parts, with the piano providing harmonic support. The lyrics are distributed across the vocal parts, with some lines appearing in multiple parts. The score includes dynamic markings such as 'f' (forte) and 'fz' (forzando). The piece concludes with a final cadence in the piano part.

# HOW LOVELY ARE THE MESSENGERS.

they . . .

To

peace, that preach us the gos - pel of peace!

gos - pel of peace, that preach us the gos - pel of peace!

preach us the gos - pel of peace, the gos - pel of peace!

*dim.*

*p*

*Str. &  
Wood.*

all . . . the na - tions is gone forth the sound of their

To all . . . the

*cres.*

# HOW LOVELY ARE THE MESSENGERS.

words,

na - tions, To all . . . the na - tions is

*cres.*  
To all . . .

gone forth the sound of their words, to all the

the na - tions

*cres.* *f*

# HOW LOVELY ARE THE MESSENGERS.

na - tions is gone forth the sound of their words, is

is gone forth the sound of their

gone forth the sound of their words, . . . to all . . . the

words, is gone forth the sound of their words, to all the

*f*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The vocal line is written in a soprano or alto clef, while the piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are interspersed between the musical staves. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). The overall structure consists of several measures of music, with the lyrics 'na - tions is gone forth the sound of their words, is' appearing at the top, followed by 'is gone forth the sound of their', then 'gone forth the sound of their words, . . . to all . . . the', and finally 'words, is gone forth the sound of their words, to all the'. A forte dynamic marking *f* is placed below the piano part in the lower section of the score.

HOW LOVELY ARE THE MESSENGERS.

na - tions is gone forth the sound of their words, through-out

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics 'na - tions is gone forth the sound of their words, through-out' are written below it. The bottom staff is a piano accompaniment in bass clef, also with a key signature of one sharp. It features a series of eighth-note chords and single notes.

all the lands their glad ti . . .

This system contains the next two staves of the musical score. The top staff continues the vocal line with the lyrics 'all the lands their glad ti . . .'. The bottom staff continues the piano accompaniment, featuring a mix of eighth and sixteenth notes.



# HOW LOVELY ARE THE MESSENGERS.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with the word "dings." followed by a rest, then "How love - ly are the mes - sen - gers that". The piano accompaniment consists of a treble and bass staff. The treble staff has a melody starting on a half note, followed by eighth notes. The bass staff has a simple accompaniment. Dynamics include a piano (*p*) marking and a *dim.* (diminuendo) instruction for the piano part.

dings. . . . How love - ly are the mes - sen - gers that

*Str. & Cl. dim.* *p*

Second system of the musical score. The vocal line continues with "preach us the gos - pel of peace," followed by a rest, then "How love - ly are the". The piano accompaniment continues with a treble and bass staff. The treble staff has a melody with eighth notes and a final half note. The bass staff has a simple accompaniment. Dynamics include a piano (*p*) marking and a *dim.* (diminuendo) instruction for the piano part.

preach us the gos - pel of peace, . . . How love - ly . . .

how love - ly are the

How love - - -

*p*

# HOW LOVELY ARE THE MESSENGERS.

they that preach us the gos-pel of peace, . . .

mes - sen - sers that preach, . . . that preach us the gos-pel of

ly - they that preach, . . .

preach

they . . . that

peace, that that preach us the gos - pel of peace.

us the gos-pel of peace,

*p*

*sf*

*p*

# 75 (1034) It is high time to awake.

Rom. xiii. 11, 12.

J. BARNBY.

*Larghetto.*  $\text{♩} = 80.$

The piano introduction is in 4/2 time, marked *Larghetto* with a tempo of 80 beats per minute. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The introduction concludes with a *Ped.* (pedal) marking.

TENOR. VERSE. *p* It is high time to a -

The tenor part begins with the lyrics "It is high time to a -". The piano accompaniment continues with a melodic line in the right hand and a more active line in the left hand, including a *sf* (sforzando) marking. The music is in 4/2 time.

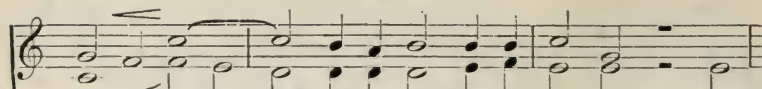
VERSE.

- wake, to a - wake out of sleep, for now is our sal -

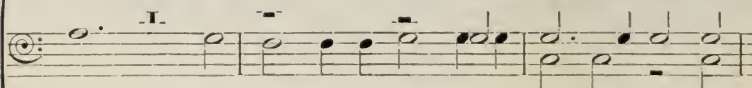
The tenor part continues with the lyrics "- wake, to a - wake out of sleep, for now is our sal -". The piano accompaniment features a more active melodic line in the right hand and a supporting line in the left hand, marked *p Ch.* (piano Chorus). The piece concludes with a *senza Ped.* (without pedal) instruction.

# IT IS HIGH TIME TO AWAKE.

- va - tion near - - er than when we be - liev - ed,



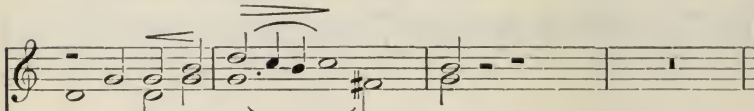
- va - - tion near - er than when we be - liev - ed, than  
for now is our sal -



- va - - tion near - er than when we be - liev - ed, is

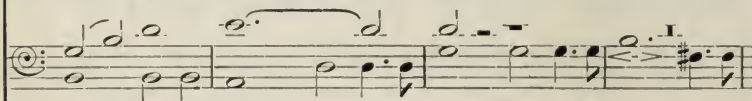


is near - er, near - - - er,

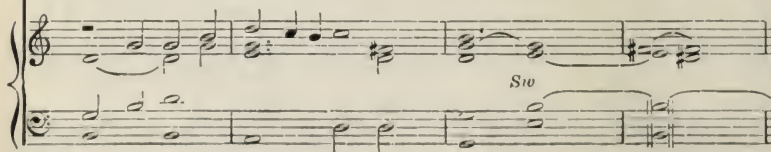


when we be - liev - - - ed,

- va - tion near - - - er,

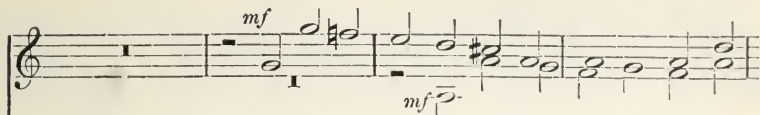


near - er, is near - er, it is high time to a - wake, to a -



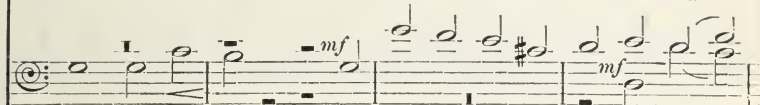
# IT IS HIGH TIME TO AWAKE.

for now is our sal - va - tion near - er than



for now is our sal - va - tion

for now is our sal - va - tion near -



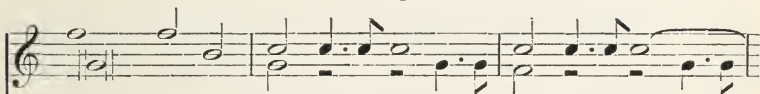
- wake out of sleep,

than when



FULL.

when we be - liev'd, it is high time to a - wake, . . .



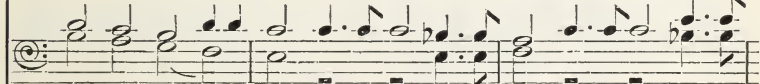
near - er,

it is time

to a -

- er than when we be - liev'd, it is time to a - wake, to a - wake out of

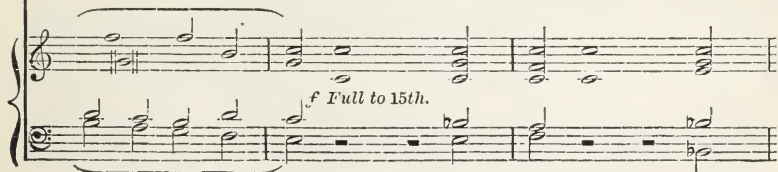
FULL.



we be - liev - cd,

it is time

to a -





# IT IS HIGH TIME TO AWAKE.

to a - wake out of sleep, it is high  
 - wake, to a - wake out of sleep, it is  
 sleep, to a - wake out of sleep, it is time to a -  
 - wake, to a - wake out of sleep, it is

*ff* *Full Org.*

time to a - wake, to a - wake out of  
 time to a - wake, to a - wake out of  
 - wake, to a - wake out of sleep, to a - wake out of  
 time to a - wake,

# IT IS HIGH TIME TO AWAKE.

*mf*

sleep, for now is our sal - va - tion near - er than when we be -

*mf*

*mf Ch.*

VERSE.

liev'd, now is our sal - va - tion near - er than when we be - liev - ed. It is

*p Sw.*

high . . time, it is time to a - wake out of sleep.

*Ped.*

# IT IS HIGH TIME TO AWAKE.

VERSE. *pp* *far* *cres* *cen* hand, the day . .

The night is far spent, far spent, the day is at hand, . . the  
*pp* hand, the

do. is at hand, *FULL.*

day is at hand, let us there-fore cast off the works, the  
 day is at hand, let us there-fore, there-fore

let us there-fore

*ff Full Org.*

*molto cres.*

works of dark-ness, and let us put on the ar-mour, the ar-mour of  
 let us put on the ar-mour, the

and let us put on the ar-mour of

*molto cres.*

The musical score is written for voice and organ. It begins with a vocal line in treble clef and an organ accompaniment in bass clef. The first system includes the lyrics 'The night is far spent, far spent, the day is at hand, . . the' with performance markings *pp*, *far*, *cres*, and *cen*. The second system continues the vocal line with 'hand, the' and includes a *pp* marking. The third system introduces the organ part with 'do. is at hand, *FULL.*' and the vocal line with 'day is at hand, let us there-fore cast off the works, the'. The fourth system continues the organ part with 'let us there-fore' and includes a *ff Full Org.* marking. The fifth system features the organ part with 'works of dark-ness, and let us put on the ar-mour, the ar-mour of' and a *molto cres.* marking. The sixth system continues the organ part with 'let us put on the ar-mour, the' and the vocal line with 'and let us put on the ar-mour of'. The final system includes the organ part with 'and let us put on the ar-mour of' and a *molto cres.* marking.

# IT IS HIGH TIME TO AWAKE.

*fff* ar - mour of

light, ar - mour of light, let us put on the ar - mour, the ar - mour of

light, ar - mour of

*fff*

light, let us cast off, let us cast off the works, . . . cast off the works of

light, let us cast off,

dark-ness, and let us put on the whole ar - mour of light.

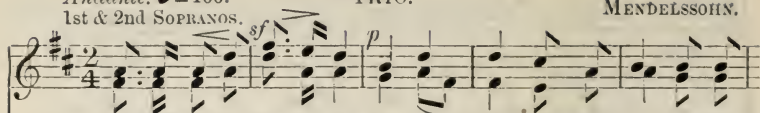
The musical score is written for a vocal soloist and piano accompaniment. It consists of three systems of staves. The first system has a vocal staff and a piano staff. The second system also has a vocal staff and a piano staff. The third system has a vocal staff and a piano staff. The lyrics are written below the vocal staff. The piano part is marked with 'fff' (fortissimo) at the beginning of the first and second systems. The key signature has one flat (B-flat) and the time signature is 4/4. The score ends with a double bar line and a fermata on the final note of the piano part.

*Andante.*  $\text{♩} = 100$ .

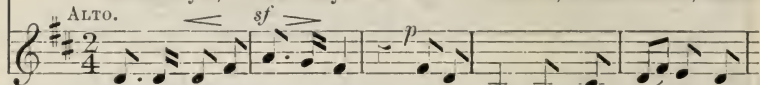
1st &amp; 2nd SOPRANOS.

TRIO:

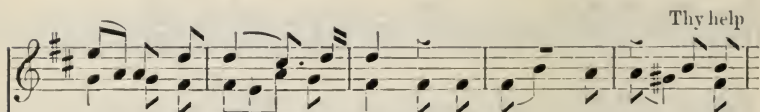
MENDELSSOHN.



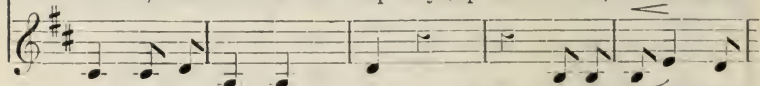
Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence



Lift thine eyes, O lift thine eyes to the mountains, whence cometh, whence

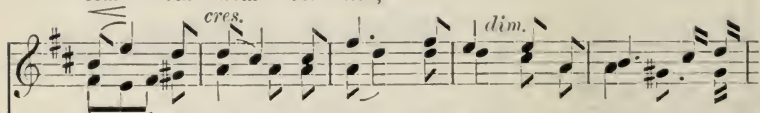


cometh, whence com - eth help. Thy help com - eth, com - eth

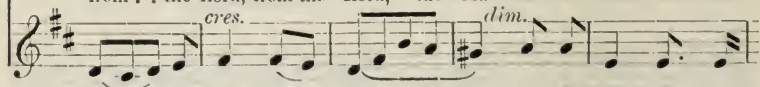


com - eth, whence com - eth help. Thy help com - eth

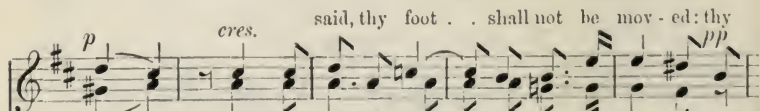
com - eth from the Lord,



from . . the Lord, from the Lord, the Ma - ker of hea - ven and



from . . the Lord, the Ma - ker of hea - ven and



earth. He hath said, thy foot shall not be mov - ed:



earth. He hath said, thy foot shall not be mov - ed:



# LIFT THINE EYES.

keep-er will never slum - ber, nev-er, will never slum - ber, *cres.*

thy keep-er will nev-er slum - ber, nev-er, will nev-er *cres.*

nev-er slum - - - ber. *dim.* *p* Lift thine eyes, O lift thine eyes. *sf*

slum - ber, will nev - er slum - ber. Lift thine eyes, O lift thine eyes

to the mountains, whence com-eth, whence cometh, whence com - eth

to the mountains, whence com-eth, whence com-eth, whence com - eth

to the mountains, whence cometh, whence com - eth

help, whence com-eth, whence cometh, whence com - eth help.

help, whence com - - eth, whence com eth, whence com - eth help.

help, whence com - - eth, whence com-eth, whence com - eth help.

*♩ = about 84.*

*p*

O Lord of Hosts, Thou God of Is - ra -

*p*

*cres.*

- el, Which sit - test up - on Che - ru -

*cres.*

*f*

- bim ; Thou art the God a - lone of

*f*

a - lone of

a - lone of

all the . . king - doms of the world ;

all the king - doms of the world ; Thou

all the king - doms of . . the world ;

all the king - doms of the world ;

O LORD OF HOSTS.

on - ly hast cre - a - ted Heav'n and earth;

This system consists of a treble and bass staff in G major (one sharp). The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The lyrics are written below the notes.

In - cline Thine ear, Lord, and con - sid - er,

This system continues the melody. It includes a piano (*p*) dynamic marking above the treble staff and a piano (*p*) dynamic marking below the bass staff. The lyrics are written below the notes.

O - pen Thine eyes and . . see; de - liv - er

This system includes a crescendo (*cres.*) marking above the treble staff and a crescendo (*cres.*) marking below the bass staff. The lyrics are written below the notes.

us from the hands of our ad - ver - sa - ries, To the in -

This system includes a crescendo (*cres.*) marking above the treble staff and a crescendo (*cres.*) marking below the bass staff. The lyrics are written below the notes.

# O LORD OF HOSTS.

- tent all the king - doms of the world may know that  
may know that

This system features a treble and bass staff with a key signature of one flat (B-flat). The melody is primarily in the treble staff, with the bass staff providing harmonic support. A forte (f) dynamic marking is present above the first staff.

Thou on - ly art . . the Lord, may know . . that Thou on -  
Thou on - ly art the Lord, may know that . . Thou . . on -  
Thou on - ly art the Lord, may know . . that Thou

This system continues the melody and accompaniment. It includes a second instance of the forte (f) dynamic marking.

Thou on - ly art the Lord, may know . . that Thou on -  
- ly art . . the . . Lord. So be . . it, so  
on - ly art the Lord. So . . be . . it, so . .  
on - ly art the Lord. So be . . it, so

This system introduces a new line of lyrics and continues the musical progression.

be . . it,  
be . . it, so be . . it,  
be . . it, so be . . it,

This system concludes the piece with a final cadence in the bass staff.

# ⦿ that I knew where I might find Him!

Job xxiii. 3, 8, 9; John xx. 29.

W. STERNDALÉ BENNETT.

$\text{♩} = 72.$

O that I knew where I might find Him! that I might

*cres.*

come e - ven to His seat! O that I knew where I might

*dim.* to . . His seat! Be - hold, I go *cres.*

find Him! that I might come e - ven to His seat!

for-ward, and back-ward, but I can-not per -

but He is not there, He is . . not



# O THAT I KNEW WHERE I MIGHT FIND HIM!

ceive Him, be - hold I go for - ward, but He is not there ; and *dim.*

there, I go for - ward, but He is not there ;

The first system of the musical score is written for two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is common time (C). The music begins with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The melody is primarily in the upper staff, with the lower staff providing harmonic support. The lyrics are placed below the staves, with some words aligned with specific notes.

back ward, but I can - not per - ceive Him,

I go for - ward, but I can - not, I can - -

I go for - ward, but I can - not,

The second system continues the musical piece. It features similar notation with two staves. The lyrics are distributed across the system, with some words appearing on both staves. The music maintains the same key and time signature as the first system.

- not per - ceive Him : On the left hand where He doth work. on the

The third system introduces a new section of the song. It begins with a decrescendo (*dim.*) and then a forte (*f*) dynamic. The melody becomes more active, with some sixteenth notes. The lyrics are placed below the staves, with some words aligned with specific notes.

left hand where He doth work, but I can - not be - hold, I

be - hold Him, I

but I can - - not,

The fourth system concludes the musical piece. It features a decrescendo (*dim.*) and a piano (*p*) dynamic. The melody is primarily in the upper staff, with the lower staff providing harmonic support. The lyrics are placed below the staves, with some words aligned with specific notes.

# O THAT I KNEW WHERE I MIGHT FIND HIM!

can - not be - hold Him : He      hi - deth Him - self      on the right

can - not be - hold Him : He      hi - deth Him - self

*pp*

hand, He hi - deth Him - self . . on the right hand,

hi - deth Him - self . . on the . . right hand,

on the right hand, hi - deth,

on the right hand, hi - deth, He . .

hi - deth Him - self,

He hi - deth Him - self on . . the right hand.

*pp*

*Arioso moderato.*  $\text{♩} = 72$ .

Bless - ed are they, are they that have not seen, that  
seen, that have not

*p*

Bless - ed are they . . that have not

O THAT I KNEW WHERE I MIGHT FIND HIM!

*cres.* *f*

have seen, not seen, and yet have be-liev-ed,  
be-liev

Bless-ed, bless-ed are they that have not seen, that  
Bless-ed, bless-ed are they that have not  
- ed, Bless-ed, bless-ed . . . are they that have not seen,

have not seen, . . . not seen, and yet . . . have be-liev-ed.  
seen, not seen, and yet have be-liev-ed.  
have . . . not seen, and yet have be-liev-ed.  
they . . . that have not seen, and yet have be-liev-ed.

Bless-ed . . . are they . . . that have not seen, . . .  
Bless-ed . . . are they that that have not seen, . . . are  
Bless-ed . . . are they, they that have not seen, . . . are  
Bless-ed . . . are they, are they, . . . are

O THAT I KNEW WHERE I MIGHT FIND HIM!

that have not, not seen, . . . that  
they that have not seen, that have not seen, that

Bless - ed,  
have not seen, and yet have be - liev - ed, Bless - ed,  
Bless - ed,  
be - liev - ed, Bless - ed

bless - ed are they that have not seen, that have not seen, . .  
bless - ed, bless - ed are they, and  
ed, bless ed . . . are they that have not  
are . . they, are they that have not seen, and

and yet have be - liev - ed, that have not  
yet, and yet have be - liev - ed, that have . .  
seen, and yet have be - liev - ed, that have not seen,  
yet have be - liev - ed, . . that have not seen,

# O THAT I KNEW WHERE I MIGHT FIND HIM!

seen, that have not, . . have not seen, and yet . .

. . not seen, . . and yet, . . yet have be -

have not seen, and . . yet have be - liev -

have not seen, and . . yet have be - liev -

. . have be - liev - ed, . . that have . . not

- liev - - - ed, have not seen, not seen, that

- ed, that have not seen, that have not . . seen,

- ed, yet have . . be - liev - ed, that have not

seen, not seen, . . and yet, . . and

have not . . seen, . . not seen, and yet . . and yet . .

that have not seen, and yet, . . and yet . .

seen, that have not seen, that have not

yet . . have, . .

have, . . yet have be - liev - ed,

seen, not . . seen,



Psalm xxxi. 26, 27.

REGINALD S. BARNICOTT.

*Andante semplice.*

The piano introduction is in 3/2 time, key of B-flat major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a half note B-flat, followed by a quarter note A, and then a half note G. The accompaniment consists of chords in the left hand and single notes in the right hand. The piece is marked *p* (piano) and *mf* (mezzo-forte).

The first line of the hymn features a vocal melody in the right hand and a piano accompaniment in the left hand. The vocal melody is marked *p* (piano) and the piano accompaniment is marked *mp* (mezzo-piano). The lyrics are: "O love the Lord, all".

The second line of the hymn features a vocal melody in the right hand and a piano accompaniment in the left hand. The vocal melody is marked *p* (piano) and the piano accompaniment is marked *mp* (mezzo-piano). The lyrics are: "ye . . His saints : for the Lord pre - serv - eth them that are for the Lord".

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# O LOVE THE LORD.

faith-ful, and plenteous-ly re-ward-eth the proud . . do - er, and  
 and plen - teous - ly re - ward - eth, and  
 and plenteous-ly re-ward-eth the proud . . do - er, and  
 plen-teous-ly re - ward-eth the proud . . do - er,  
 plen - teous - ly re - ward-eth the prond do - er,  
 re - ward-eth the prond do - er, . .  
 re - ward-eth the prond do - er, . .

The musical score is written for voice and piano. It consists of four systems of music. The first system has two staves (treble and bass clef). The second system has two staves. The third system has two staves. The fourth system has two staves. The lyrics are written below the vocal staves. The piano accompaniment is written in the lower staves. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano).

# O LOVE THE LORD.

First system of the musical score. It consists of three staves: a vocal staff (treble clef), an alto/bass staff (alto clef), and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "O love the Lord, all ye . . His saints : for the Lord pre -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Dynamic markings include *mf* (mezzo-forte) above the vocal staff and *p* (piano) below the piano staff.

Second system of the musical score. The vocal line continues with the lyrics "serv - eth them that are faith - ful, the Lord pre - serv - eth". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *p* (piano) above the vocal staff and *p* (piano) below the piano staff.

Third system of the musical score. The vocal line concludes with the lyrics "them that are faith - ful, and plen - teously re - ward - eth the proud . .". The piano accompaniment features a crescendo leading to a final chord. Dynamic markings include *mf* (mezzo-forte) above the vocal staff, *mf* (mezzo-forte) below the piano staff, and *cres.* (crescendo) above the piano staff.

# O LOVE THE LORD.

do-er, and plen-teous-ly re-ward-eth the proud . . do - er.

*f* *dim.*

*f* *dim.*

*f* *dim.* *mp*

Be strong, be strong, and

*f* *marcato.*

*f* *marcato.*

*f* *marcato.*

He shall es-tab-lish your heart, be strong, be strong and

*f*

*f*

# O LOVE THE LORD.

He shall es - tab - lish your heart: all ye that put . . your

*V* *ff*

trust in the Lord, all ye that

*p*

put . . your trust in the Lord.

*molto rall.*

*p* *pp*



# O LOVE THE LORD.

*Tempo 1mo.*

*p*

O love the Lord, all ye . . His saints: for the Lord pre -

*p*

for the Lord

This system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a piano (*p*) dynamic and contains the melody for the vocal part. The lower staff is in bass clef with the same key signature and provides the harmonic accompaniment. The lyrics are written below the staves, with the first line ending in a hyphen.

*Tempo 1mo.*

*p*

This system continues the musical piece with two staves in the same key signature and clefs as the first system. It begins with a piano (*p*) dynamic. The lyrics are not present in this system.

serv - eth them that are faith-ful, and plen-teous-ly re-wardeth the

plen - teous - ly re -

*f*

plen-teous-ly re-wardeth the

This system continues with two staves. The upper staff features a forte (*f*) dynamic marking. The lyrics are written below the staves, with the first line ending in a hyphen.

*f*

This system concludes the piece with two staves. The upper staff features a forte (*f*) dynamic marking. The lyrics are not present in this system.

# O LOVE THE LORD.

Musical score for the first system of "O Love the Lord." The system consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment (grand staff). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts enter with the lyrics "proud . . do - er, and plenteous-ly re - wardeth the proud . .". The piano accompaniment provides harmonic support. Dynamics include *mp* (mezzo-piano).

Musical score for the second system of "O Love the Lord." The system consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment (grand staff). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts continue with the lyrics "do - er. O love the Lord, all ye . . His". The piano accompaniment continues with harmonic support. Dynamics include *mp* (mezzo-piano).

Musical score for the third system of "O Love the Lord." The system consists of three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment (grand staff). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts conclude with the lyrics "saints: O love the Lord, O love . . the Lord. . .". The piano accompaniment concludes with harmonic support. Dynamics include *p* (piano) and *pp* (pianissimo).

# 80 (1039) Righteous art Thou, O Lord.

FULL.

P. HAYES.

Right-eous art Thou, O Lord, and true is Thy judg - ment.

The first system of music is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody is primarily in the treble staff, with a steady accompaniment in the bass staff. The lyrics are written below the treble staff.

Righ - teous art Thou, O Lord, and true is Thy judg -

The second system continues the melody and accompaniment. It includes a dynamic marking 'p' (piano) at the beginning of the treble staff. The lyrics continue below the treble staff.

ment. Thy right-eous-ness is an-ev-er-last-ing right - eous-ness,

The third system continues the musical piece. The lyrics are written below the treble staff.

and Thy law is the truth. Trou - ble and heav - i -

The fourth system continues the musical piece. The lyrics are written below the treble staff.

- ness have ta - ken hold up - on . . me, Trou - ble and

The fifth system concludes the musical piece on this page. The lyrics are written below the treble staff.

# RIGHTEOUS ART THOU, O LORD.

heav - i - ness have ta - ken hold up - on . . me,

Yet is my de - light in . . Thy com - mand - ments,  
 Yet is my de - light in Thy com -

yet is my de - light in Thy com - mand - ments,  
 - mand - ments, yet is my de - light in Thy com -  
 my de - light in Thy com - mand - ments, yet is

Yet is my de - light in  
 yet is my de - light in . . Thy com - mand - ments,  
 - mand - ments, yet is my de - light in Thy com - mand - ments,  
 my de - light in Thy com - mand - ments,  
 Thy com - mand - ments, in Thy com - mand - ments,

yet is my de - light in Thy com - mand - ments. A - men.

## 81 (1040)

## Send out Thy Light.

Psalms xliii. &amp; xx.

C. GOUNOD.

*Adagio molto.*

Send out Thy light, . . send out Thy light, . .

*Moderato.*

send out Thy light and Thy truth, let them lead me, and let them

bring me to Thy ho - ly hill, . . send out Thy light and Thy

truth, let them lead me, and let them bring me to Thy ho - ly



# SEND OUT THY LIGHT.

O let them lead me,

*p* hill, un - to Thy ho - ly hill, *cres.* let them, O let them

*p* O let them lead me, *cres.* O let them

*f rit.* *dim.* *p*

lead me, and let them bring me to Thy ho - ly hill. . .

*f rit.* *dim.* *p*

BASSES. *Tempo lmo.*

O God, . . then will I go . . un - to Thy al -

*p* on the harp we will praise Thee, O Lord our God. . .

*p* Prais - ing Thee, Lord our God. . .

tar; . . .

BASSES.

O God, . . then will I go un - to Thy al - tar; . .

# SEND OUT THY LIGHT.

*p* *cres. molto.* *ff*

and we will praise Thee, and we will praise Thee, praise Thee,

*p* *cres. molto.* *ff*

*ff*

praise Thee on the harp, O our God, on the harp, O our

*ff*

*fff* *pp*

God, on the harp, O our God. Send out Thy light and thy

*fff* *pp*

*cres.*

truth, let them lead me, and let them bring me to Thy

*cres.*

# SEND OUT THY LIGHT.

dim. *p* *cres.*

ho - ly hill, . . send out Thy light and Thy truth, let them

dim. *p* *cres.*

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The first staff begins with a *dim.* marking and a *p* (piano) dynamic. The second staff begins with a *dim.* marking and a *p* (piano) dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

*f* *rit.* *dim.*

lead me, and let them bring me to Thy ho - ly hill. . .

*f* *rit.* *dim.*

This system contains the third and fourth staves of music. The top staff begins with a *f* (forte) dynamic, followed by a *rit.* (ritardando) marking and a *dim.* (diminuendo) marking. The bottom staff begins with a *f* (forte) dynamic, followed by a *rit.* (ritardando) marking and a *dim.* (diminuendo) marking. The music continues with a mix of eighth and sixteenth notes.

*p*

Why, O soul, art thou sor - row - ful ? and why cast down with - in me ?

*p*

This system contains the fifth and sixth staves of music. The top staff begins with a *p* (piano) dynamic. The bottom staff begins with a *p* (piano) dynamic. The music features a mix of eighth and sixteenth notes, with some rests.

*cres.*

Still trust the lov - ing - kind - ness of the God of thy strength,

*cres.*

This system contains the seventh and eighth staves of music. The top staff begins with a *cres.* (crescendo) marking. The bottom staff begins with a *cres.* (crescendo) marking. The music continues with a mix of eighth and sixteenth notes.

# SEND OUT THY LIGHT.

*p*  
and my tongue yet shall praise Him, and my tongue yet shall praise Him,

*f*  
and my tongue yet shall praise Him Who hath plead-ed my cause,

*p*  
Send out Thy light and Thy truth, let them lead me,

*f* *rit.* *dim.* *p*  
and let them bring me to Thy ho - ly hill. . .

# SEND OUT THY LIGHT.

*f* *dim.* *p*

Lord . . our . . God, . . Lord . . our . . God, Thou wilt save

*f* *dim.* *p*

*cres.* *dim. p* *cres. molto.*

Thine a-noint-ed, Thou wilt hear us from hea - ven. Tho' in chariots some

*cres.* *dim. p* *cres. molto.*

*ff* *p*

put their faith, our trust is in Thee. They are brought down and

*ff* *p*

*cres.* *f*

fall - en, they are brought down and fall - en, but the

*cres.* *f*



SEND OUT THY LIGHT.

Lord is our help - er, we shall not be a - fraid, but the

Lord is our help - er, we shall not be a - fraid. . .

Send out Thy light and Thy truth, let them lead me,

and let them bring me to Thy ho - ly hill, . .

# SEND OUT THY LIGHT.

*cres.* *f*

send out Thy light and Thy truth, let them lead me, and let them

*p* *cres.* *f*

*dim.* *p* *O* let them lead me,

bring me to Thy ho - ly hill, un- to Thy ho - ly hill, let them,

*dim.* *p* *p* *O* let them lead me,

*cres.*

*rit.* *f* *dim.* *p*

O let them lead me, and let them bring me to Thy ho - ly

*f* *rit.* *dim.* *p*

*fff* *ppp* *Adagio.*

hill, . . . send out Thy light, O Lord our God, . . .

*fff* *ppp*

# 82 (1041) Thou, O Lord, art our Father.

Isaiah lxiii. 16 ; John iv. 23.

J. BARNBY.

$\text{♩} = 100.$

Thou, O Lord, art our Fa - ther, Thou, Thou art our Fa - ther;

our Re-deem-er from ev - er - last - ing is . Thy name.

Thou, O Lord, art our Fa - ther, . . Thou art . . our

Fa - ther; our Re-deem-er from ev - er - last - ing, our Re -

THOU, O LORD, ART OUR FATHER.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The music is in 4/4 time. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include a forte (*f*) marking.

- deem-er from ev - er - last - ing is Thy name, . . is

Second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment continues with harmonic support. Dynamics include a piano (*p*) marking.

Thy name. The hour com-eth, and now is, the

Third system of the musical score, showing the piano accompaniment. It consists of a treble and bass clef staff. The music is in 4/4 time. Dynamics include a piano (*p*) marking and a *Sw.* (Swell) marking.

*Sw. p*

Fourth system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment provides harmonic support. Dynamics include a piano (*p*) marking and a *cres.* (crescendo) marking.

hour cometh, and now is, when the true worshippers shall

Fifth system of the musical score, showing the piano accompaniment. It consists of a treble and bass clef staff. The music is in 4/4 time. Dynamics include a piano (*p*) marking and a *cres.* (crescendo) marking.

*cres. p*

THOU, O LORD, ART OUR FATHER.

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems, each with a vocal line and a piano line. The lyrics are: "wor-ship the Fa-ther in spi-rit and in truth, in spi-rit and in truth, the hour com-eth, and now is, the hour com-eth, and now is, when the true worshippers shall". The piano part features a steady accompaniment with chords and moving lines in both hands. The vocal part has a melodic line with some rests. The score includes dynamic markings such as *cres.* (crescendo) and *dim.* (diminuendo).

wor-ship the Fa-ther in spi-rit and in truth, in  
 spi-rit and in truth, the hour com-eth, and now is, the  
 hour com-eth, and now is, when the true worshippers shall



THOU, O LORD, ART OUR FATHER.

*dim.* *p*

wor-ship the Fa-ther in spi-rit and in truth, in spi-rit

*dim.* *p*

and in truth. . . Thou, O Lord, art our Fa-ther, Thou . .

*f*

art our Fa-ther; our Re-deem-er from ev-er-last-ing

*f*

our Re-deem-er

*dim.* *p*

is Thy name, our Re-deem-er, our Re-deem-

*Ped. pp*

*rall.* *dim.* *p* *pp*

- er from ev-er-last-ing is Thy name.

*rall.* *dim.* *p* *pp*

## Thou crownest the year with Thy goodness.

A. BERRIDGE.

*Allegro.*

Piano introduction in G major, 4/4 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady bass line. The piece begins with a forte (*f*) dynamic and includes a pedaling instruction (*Ped.*) in the left hand.

SOLO OR CHORUS.

Vocal and piano accompaniment for the first line of the hymn. The vocal line (treble clef) starts with a forte (*f*) dynamic and includes a fermata. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. The piano part includes a *senza Ped.* instruction and a *col Ped.* instruction.

All Thy works shall praise Thee, O Lord, Thou

Vocal and piano accompaniment for the second line of the hymn. The vocal line (treble clef) continues the melody with a mezzo-forte (*mf*) dynamic. The piano accompaniment (grand staff) continues the harmonic support with a mezzo-forte (*mf*) dynamic and a *senza Ped.* instruction.

crown - est the year with Thy good - ness, all Thy works shall

THOU CROWNEST THE YEAR WITH THY GOODNESS.

praise Thee, O Lord, Thou crown-est the year with Thy good - ness. The

*col Ped.*

pas-tures are cloth-ed with flocks, . . .

pas-tures are cloth-ed, are cloth-ed with flocks, the val-leys are cov-ered with

pas-tures are cloth-ed with flocks, . . .

*cres.*

corn; . . . They shout for joy, they al - so sing: Thou

*rit.*

THOU CROWNEST THE YEAR WITH THY GOODNESS.

crown-est the year with Thy good - ness.

This system contains the first two staves of music. The top staff is for a vocal part (likely Tenor or Soprano) and the bottom staff is for the piano accompaniment. Both parts feature a melody of eighth and sixteenth notes with many accents.

*Andante con moto.*

*mf dolce.*

*Man. only.*

This system contains the third and fourth staves of music. The tempo is marked 'Andante con moto.' and the dynamics are 'mf dolce.' The instruction 'Man. only.' indicates that the piano part continues while the vocal part is silent.

TENOR OR SOPRANO SOLO. *Con espressione.*

E - ter - nal Source of ev - 'ry

This system contains the fifth and sixth staves of music. The vocal part resumes with the instruction 'TENOR OR SOPRANO SOLO. Con espressione.' The piano accompaniment continues. The lyrics 'E - ter - nal Source of ev - 'ry' are written under the vocal staff.

joy, . . . Well may Thy praise our lips em - ploy, . . .

*rall. molto.*

*rall. colla voce.*

This system contains the seventh and eighth staves of music. The vocal part continues with the lyrics 'joy, . . . Well may Thy praise our lips em - ploy, . . .'. The tempo is marked 'rall. molto.' and 'rall. colla voce.' (rallentando, with the voice).



THOU CROWNEST THE YEAR WITH THY GOODNESS.

*a tempo.*

*p*

While in Thy Tem - ple we ap - pear, Whose good-ness crown - eth

*p* *a tempo.*

*mf* *accel. e cres. poco a poco.*

all the year. The flow'r - y spring at Thy . . com - mand Em -

- balms the air and paints the land; The sum - mer's rays With

*rit.*

vig - our shine, . . To raise . . the corn . . and cheer . . the

*rit.*

*Ped.*



THOU CROWNEST THE YEAR WITH THY GOODNESS.

vine.

*a tempo.*

*Allegro vivace.*

Bless- ed be the Lord,

*Allegro vivace.*

*f* *sf* *sf* *f*

bless- ed be the Lord, who dai - ly load - eth us . . with

THOU CROWNEST THE YEAR WITH THY GOODNESS.

And

ben - e-fits, who dai - ly load - eth us with ben - e-fits;

*mf*

bless - ed be . . His name,

*p*

And bless - ed be His name, and bless - ed

*f*

be . . His name,

bless - ed be . . His name, from this time forth, from this time

*f*

THOU CROWNEST THE YEAR WITH THY GOODNESS.

Musical score for the hymn "Thou Crownest the Year with Thy Goodness." The score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "forth, and for ever. . . Bless-ed be the Lord, bless-ed be the Lord, who dai - ly load - eth us . . with Bless - ed he . . His name, ben-e-fits ; and blessed be His name, and bless - ed". The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *f* (forte). The piano accompaniment features a steady bass line and chords that support the vocal parts. The lyrics are placed below the vocal staves, and the piano part is written on grand staves.

forth, and for ev - er. . . Bless-ed be the Lord,  
 bless-ed be the Lord, who dai - ly load - eth us . . with  
 Bless - ed he . . His name,  
 ben-e-fits ; and blessed be His name, and bless - ed

THOU CROWNEST THE YEAR WITH THY GOODNESS.

be . . His name . .  
 blessed be His name from this time forth, f. om this time forth and for

*f* *ff* *rall.*

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment with two staves (treble and bass). Dynamics include *f*, *ff*, and *rall.* (rallentando). The key signature is one sharp (F#).

ev - er, bless-ed be His name from this time

*a tempo.* *ff* *rall.*

This system continues the musical score. The top staff has lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment. Dynamics include *a tempo.*, *ff*, and *rall.*

forth and for ev - er A - - - men.

*rall.* *ff* *rall.*

This system concludes the musical score. The top staff has lyrics. The middle staff is a bass line. The bottom staff is a piano accompaniment. Dynamics include *rall.* and *ff*.



# 84 (1043) Thou visitest the earth.

Psalm lxxv.

*Moderato.*

M. GREENE.

TENOR SOLO.

*Moderato.* Thou

vis - it - est the earth, and bless - est it, and bless - est it: and

crown - est the year, the year with Thy goodness, and crown - est the

year, the year with Thy goodness. Thou vis - it - est the



THOU VISITEST THE EARTH.

earth, and bless-est it, and bless-est it, and crown - est the year, the

This system features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "earth, and bless-est it, and bless-est it, and crown - est the year, the".

year with Thy good-ness, and crown-est the year, the year with Thy

This system continues the melody and accompaniment. The lyrics are: "year with Thy good-ness, and crown-est the year, the year with Thy".

good-ness, and crown - est the year, the year with Thy

This system continues the melody and accompaniment. The lyrics are: "good-ness, and crown - est the year, the year with Thy".

good-ness, Thou crownest the . . year, the year with Thy good-ness.

This system concludes the piece. The lyrics are: "good-ness, Thou crownest the . . year, the year with Thy good-ness."

# THOU VISITEST THE EARTH.

CHORUS. *Moderato.*

Thou vis - it - est the earth, and bless - est it, and

Thou vis - it - est the earth, and  
Thou vis - it - est the earth, and

Thou vis - it - est the earth, and

bless - est it, and crown - est the year with Thy goodness, Thou

bless - est it, and crown - est the year, the year with Thy goodness, Thou  
bless - est it, and crown - est the year with Thy goodness,

bless - est it, and crownest the year with Thy good - ness, Thy goodness, Thou

crown - est the year, the year with Thy good - ness, Thou

crown - est the year with Thy goodness,  
Thou crownest the year with Thy goodness, Thou vis - it - est the

crown - est the year with Thy goodness,

vis - it - est the earth, and bless - est, and blestest it, Thou

earth, Thou vis - it - est the earth, and bless - est it,  
Thou vis - it - est the earth, and bless est it,

Thou vis - it - est the earth, and bless - est it, Thou

# THOU VISITEST THE EARTH.

crown - est the year, the year with Thy good - ness, crown -

Thou crown - est the year . . with Thy good - ness, Thou  
Thou crown - est the year,

crown - est the year, the year with Thy good - ness, Thou  
- - - - - est the year with Thy good - ness, Thou

crown - est the year, the year with Thy good - ness,  
Thou crown - est the year with Thy good - ness,

crown - - - - - est the year with Thy good - ness, Thou

crown - est the year, the year with Thy good - ness, Thou

Thou crown - - - - - est the year . . with Thy good - ness, Thou  
Thou crown - est the year,

crown - est the year, the year with Thy good - ness, Thou

... crown - - - - - est

crown - est the year, the year with Thy good - ness.  
Thou crown - est

crown - - - - - est

# 85 (1044) The Lord is my Shepherd.

Psalm xlii. 1—4, 6.

Sir G. A. MACFARREN.

*Moderato.* ♩ = 92.

*p*

The Lord is my shep - herd; I shall not want, . . . The  
I shall not want,

*p*

*I shall not want.*

Lord is my shep - herd; I shall . . . not want. He

*I shall not want. He*

*cres.*

maketh me to lie down . . . in green . . . pas-tures: He

*cres.*

ma - - keth me to lie down in green pas - tures :

*mf*

lead-eth me, He lead-eth me be - side the still wa - ters.

THE LORD IS MY SHEPHERD.

He re - stor - eth, re - stor - eth my soul : He leadeth me in the

*p* *mf*

paths, the paths of righteousness for His name's . . sake, .. His

*p*

name's . . sake. Yea, though I walk through the val - ley

*f*

of the shad - ow of death, yea, though I

of the shad - - ow of death, yea, though I



# THE LORD IS MY SHEPHERD.

of the shad - ow of death,

walk through the val - ley of the shad - ow of death,

walk through the val - ley of the shad - ow of death,

I will fear no e - vil: for Thou art with me; Thy rod and Thy

I will fear no e - vil: for Thou . . art with me;

staff, Thy rod . . and Thy staff, Thy rod . . and Thy staff . . they

com - fort me, they com - fort me. Sure - ly, sure - ly

# THE LORD IS MY SHEPHERD.

good - ness and mer - cy shall fol - low me . . all the

days of my life: and I will dwell in the house of the

Lord . . for ev - er, I will dwell in the house of the Lord . . for

ev - er, for ev - er, for ev - er.

for ev - er.

# 86 (1045) The sorrows of my heart.

Psalms xxv. 17, 18.

W. BOYCE.

(Arr. by H. WALFORD DAVIES.)

*mp*

The sor-rows of my heart are en - larg - ed, O . .

*Sw. p*

*Light Ped. or soft 8 ft. on Gt. or Ch.*

. . . bring Thou me out . . . of . . . my trou - bles,

*mp*

The

O . . . bring Thou me, O . .

sor-rows of my heart are en - larg - ed, O . . bring Thou

# THE SORROWS OF MY HEART.

... bring Thou me out of . . . my trou - bles.

me, O . . . bring Thou me . . . out of . . . my trou - bles.

*soft 8 ft.*

The sor - rows of my heart are en - larg - ed,

*Sw. St. Diap. only.*

O . . .

O bring Thou me out of . . . my trou - bles.

. . . bring Thou me out of . . . my trou - bles. Look .

*dim.*

*Ped.*

# THE SORROWS OF MY HEART.

Look.. up - on my ad - ver - si - ty,

... up - on my ad - ver - si - ty, and for -

*Gt.*

This system contains the first three staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole rest followed by a melodic phrase. The middle staff is another vocal line, also in treble clef, continuing the melody. The bottom staff is a guitar accompaniment in bass clef, marked 'Gt.', featuring a rhythmic pattern of eighth and sixteenth notes.

and for-give me all my sin, all my sin, for -

- - give me all my sin, and for - give me all my sin, and for

This system contains the next three staves of music. The vocal lines continue with the lyrics 'and for-give me all my sin, all my sin, for -' and '- - give me all my sin, and for - give me all my sin, and for'. The guitar accompaniment continues with a similar rhythmic pattern, using various chords and melodic fragments.

- give me all my sin, for-give . . me all . . my sin.

- give me all my sin, for-give . . me all . . my sin.

*pp*

*pp*

*pp*

This system contains the final three staves of music. The vocal lines conclude with the lyrics '- give me all my sin, for-give . . me all . . my sin.' and '- give me all my sin, for-give . . me all . . my sin.' The guitar accompaniment features a final melodic phrase. Dynamic markings '*pp*' (pianissimo) are present above the vocal staves and below the guitar staff.



# 87 (1046) While the earth remaineth.

Gen. viii. 22; Ps. civ. 24;  
 cxlv. 16; lxxv. 9, 11, 13.

J. H. MAUNDER.

*Adagio sostenuto. ♩ = 72.*  
*soft Reed or Voix Celestes.*

*Slowly and solemnly, with a gradual crescendo to the double bar.*  
*pp* *cres.*

While the earth re-main-eth, seed-time and har-vest, and cold and

*pp* *cres.*

*Accomp. ad lib.* *cres.*

*cres.* *f* *ff* *>*

heat, and summer and win-ter, and day and night shall not . . cease.

*cres.* *f* *ff*

*cres.* *f* *ff*

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# WHILE THE EARTH REMAINETH.

*Allegro. With brightness.* O Lord, how

*Allegro. ♩ = 120.*

*f Gt.*

works! in wisdom hast Thou made them all, in wisdom hast Thou made them all,

Lord, how

O Lord, how mani-fold, how manifold are Thy works, in wisdom, in

mani-fold, how man-i-fold are Thy works,

# WHILE THE EARTH REMAINETH.

wisdom hast Thou made them all. Thou o - pen - est Thine hand, . . . Thou  
 Solo (*ad lib.*).  
*p Sw. or Ch.*  
*Man.*

o - pen - est Thine hand, and fill - est all things liv - ing with plen - teous -  
 ness.

Thou vis - it - est the earth, and bless - est . . . it; Thou  
*p*

# WHILE THE EARTH REMAINETH.

Full. O Lord, how

*f* crown - est the year with Thy good - ness. *ff* O Lord, how

*p* *cres.* *ff* *Gt.* *Pe.*

man - i-fold, how mani - fold are Thy works, in wisdom hast Thou made them all, in

O Lord, how

wisdom hast Thou made them all, O Lord, how man - i-fold, how man - i-fold are Thy

man i-fold, how

The musical score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staff.



WHILE THE EARTH REMAINETH.

works, in wis-dom, in wis-lom hast Thou made . . them all.  
man-i-fold are Thy works,

*Andante pastorale. ♩. = 80.*  
*p soft Sw. with 8 ft. Reed.*

*grazioso.*  
*mf*

The pas-tures are clothed with flocks; the val-leys are

*mf*



# WHILE THE EARTH REMAINETH.

*cres.*

cover'd with corn; they shout . . for joy, . . they al - so sing, the  
they shout . . for joy, . . they al - so

*cres.*

*cres.*

pas-tures are clothed with flocks; the valleys are cover'd with corn; they shout for  
sing, they

*f*

*Man.*

*cres.*

joy, . . they al - so sing, . . the pastures are clothed with flocks, they  
shout for joy, . . they al - so sing, . . the

*pp* *cres.*

*p* *Ped.*

# WHILE THE EARTH REMAINETH.

they sing, . .

shout, the val-leys are cover'd with corn, the valleys are  
pastures are clothed with flocks, they shout, . . the valleys are

cover'd with corn; they shout for joy, . . they al - so sing. O

Lord, . . how man - i-fold, how man-i-fold are Thy works, O

• Slightly faster than • of previous movement

Ped.

# WHILE THE EARTH REMAINETH.

*Maestoso grandioso.*

Lord, how man-i-fold, how man-i-fold are Thy works, in  
in wis-dom

*Maestoso grandioso.* ♩ = 92.

wis-dom, in wisdom hast Thou made them all. Let ev-'ry thing  
hast Thou made them all,

*rall. ad lib.*

that hath breath, praise the Lord.

*rall. Largo.* ♩ = 78.

that hath breath, praise the Lord.

*rall.*

# 88 (1047) Whoso dwelleth under the defence.

Psalm xci. 1, 4.

W. GRIFFITH.

*Andante sostenuto.* ( $\text{♩} = 69.$ )

*mp*

*poco rall.*

*a tempo.*

*mf*

Who - so dwell - eth un - der the de - fence, un - der the de - fence of the

*mf*

*mf a tempo.*

shall a-bide under the sha - dow of the Al - might - y,

most . . High, shall a-bide under the shad - ow

shall a -

*mp*

*mf*

*without Ped.*

*Ped.*

By permission of Messrs. James Broadbent and Son, Ltd., Leeds.



# WHOSO DWELLETH UNDER THE DEFENCE.

*cres.*

shall a - bide, . . . shall a - bide, . . .

*cres.*

shall a - bide un - der the shad - ow, the

*cres.*

of the Al-might - - y, shall . . . a -

*cres.*

bide un - der the shad - ow of the Al - might . . .

*dim.*

shall a-bide under the shad - ow of the Al - might . . .

*dim.*

shad-ow of the Al - might - y, the Al - might . . .

*dim.*

bide un - - der the shad - ow of the Almighty . . .

*dim.*

y, the shad - ow of the Al - might . . .



WHOSO DWELLETH UNDER THE DEFENCE.

y. He shall defend thee under His wings, His  
 y. He shall defend . . thee  
 y. He shall defend . . thee  
 y. He shall defend thee under His

faithfulness and truth shall be thy shield and buckler, His  
 under His wings, His faithfulness and  
 under His wings, His faithfulness and  
 wings, His faithfulness and truth shall

# WHOSO DWELLETH UNDER THE DEFENCE.

*cres.* *rall. e dim.*

faith - ful - ness and truth shall be thy shield and buck - ler. . .

*rall. e dim.*

truth shall be thy shield and buck - ler.

*rall. e dim.*

truth shall be thy shield and buck - ler.

*rall. e dim.*

be thy . . shield and buck - - ler.

*rall. e dim.*

*mf a tempo*

Who - so dwell - eth under the de - fence, under the de - fence of the

*mf a tempo.*

Who - so dwell - eth under the de - fence, under the de - fence of the

*mf a tempo.*

Who - so dwell - eth under the de - fence, under the de - fence of the

*mf a tempo.*

Who - so dwell - eth under the de - fence, under the de - fence of the

*mf a tempo.*

# WHOSO DWELLETH UNDER THE DEFENCE.

*cres.*

most High, shall a - bide un - der the shad - ow, a -

*cres.*

most . . High, shall a - bide . . un - der the

*cres.*

most . . High, shall a - bide . . un - der the

*cres.*

most High, shall a - bide . . un - der the

*rall.* *Lento.* *p dim.* *pp*

- bide un - der the shad - ow . . of the Al - might - y.

*rall.* *p dim.* *pp*

shad - ow . . of the Al - might - y.

*rall.* *p dim.* *pp*

shad - ow . . of the Al - might - y.

*rall.* *p dim.* *pp*

shad - ow, the shal - ow . . of the Al - might - y.

*Lento.*

# WHOSO DWELLETH UNDER THE DEFENCE.

*Andante con moto. SOLO (TREBLE OR TENOR).*

For He shall give His an-gels charge o - ver thee, to  
*Andante con moto. ♩ = 72 (approx.).*

*Sw. mp*

*Ped.*

keep thee, to keep thee in all thy ways. For He shall give His an-gels

charge o - ver thee, to keep thee in all thy ways.

*cres.*  
They shall bear thee in their hands, that thou

*add soft 4 fl.*

*cres.*

# WHOSO DWELLETH UNDER THE DEFENCE.

*rall.* *a tempo.*

hurt not thy foot a - gainst a stone. For He shall give His an - gels

*Solo 8 ft.*

*rall. e dim.* *Sw.*

charge o-ver thee, to keep thee, to keep thee in all thy ways. For

*rall.* *mp.* *dim.*

He shall give His an - gels charge o - ver thee, to keep thee in

*Sw.*

*rall.* *p*

all thy ways.

*Lento.*

*Voix Celeste.*

*rall.*



# WHOSO DWELLETH UNDER THE DEFENCE.

*Allegro moderato.*

would there - fore praise the

would there - fore praise the

O that men would there - fore praise the

O that men would there - fore praise the

*Allegro moderato. ♩ = 104.*

*f* *Gt. deciso.*

*Ped.*

Lord, praise the Lord for His good - ness, and de - clare the

Lord, praise the Lord for His good - ness, and de - clare the

Lord, praise the Lord for His good - ness, and de - clare the

Lord, praise the Lord for His good - ness, and de - clare the

WHOSO DWELLETH UNDER THE DEFENCE.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: "won - ders, the won - ders that He do - eth, the won - ders that He do - eth, the won - ders that He do - eth, the won - ders that He". There are three "cres." markings above the vocal staves, indicating a crescendo in the vocal parts.

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is B-flat major. The time signature is common time. The lyrics are: "- ders that He do - eth for the chil - dren of men. do - eth for the chil - dren of men. - ders that He do - eth for the chil - dren of men. do - eth for the chil - dren of men." There are three "cres." markings above the vocal staves. The piano accompaniment ends with the instruction "add Full Sw." (add Full Swell).

WHOSO DWELLETH UNDER THE DEFENCE.

O that men would there-fore praise the Lord, and de -

O that men would there-fore praise the Lord, and de -

O that men would there-fore praise the Lord, and de -

O that men would there-fore praise the Lord, and de - *marcato.*

- clare the won - ders, and de - clare the won - ders, the

- clare the won - ders, and de - clare the won - ders, the

- clare the won - ders, and de - clare the won - ders, the

- clare, declare the won - ders, and de - clare, declare the won - ders, the

WHOSO DWELLETH UNDER THE DEFENCE.

*dim. rall. Lento.*

won - ders that He do - eth for the chil - dren of men, for the

*dim. rall. Lento.*

won - ders that He do - eth for the chil - dren of men, for the

*dim. rall. Lento.*

won - ders that He do - eth for the chil - dren of men, for the

*dim. rall. Lento.*

won - ders that He do - eth for the chil - dren of men, for the

*dim. rall. pp Lento.*

won - ders that He do - eth for the chil - dren of men, for the

*solennemente. f a tempo.*

chil - dren of men. O that men would

*solennemente. f a tempo.*

chil - dren of men. . . O that men would

*solennemente. f a tempo.*

chil - dren of men. . . O that men would

*solennemente. f a tempo.*

chil - dren of men. O that men would

*a tempo.*

# WHOSO DWELLETH UNDER THE DEFENCE.

*cres.* *ff* *dim.*  
there - fore praise the Lord, praise the Lord for His good -

*cres.* *ff* *dim.*  
there - fore praise the Lord, praise the Lord for His good -

*cres.* *ff* *dim.*  
there - fore praise the Lord, praise the Lord for His good -

*cres.* *ff* *dim.*  
there - fore praise the Lord, praise the Lord for His good -



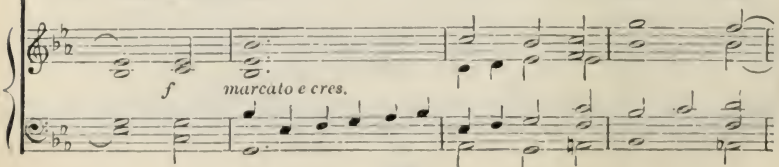
*f* *ff*  
- ness, and de - clare, de - clare the

*f* *ff*  
- ness, and de - clare, the won - ders

*f* *ff*  
- ness, and de - clare the wonders that He do - eth for the chil - dren of

*f* *ff*  
- ness, and de - clare the won - ders

*f* *marcato e cres.*





# WHOSO DWELLETH UNDER THE DEFENCE.

*poco rall.* *a tempo.*

won- ders that He do - eth for the chil- dren of men. A - - .

*poco rall.* *a tempo.*

that He do - eth for the chil- dren of men. A - - .

*poco rall.* *a tempo.*

men, for the chil- dren, the chil- dren of men. A - - .

*poco rall.* *a tempo.*

that He do - eth for the chil- dren of men. A - - .

*Unaccompanied.*

*poco rall.* *a tempo.*

*molto rall.*

- men, A - - - men, A - men. . .

*molto rall.*

- men, A - - - men, A - men. . .

*molto rall.*

- men, A - - - men, A - men. . .

*molto rall.*

- men, A - - - men, A - men. . .

*f molto rall. e marcato.*

# SECTION III.

## 89 (1048) Blessed are the pure in heart.

J. KEEBLE.

H. WALFORD DAVIES.

Two TREBLES. *dim.* *mf* QUARTET (*Unaccompanied*). *cres.*

Bless-ed are the pure in heart, blessed are the pure in heart, For

they shall see our God; The se-cret of the Lord is

theirs, Their soul is Christ's a-bod-ies. Still to the low-ly

soul He doth Himself im-part; And for His cra-dle and His

throne, Choos-eth the pure in heart. A-men.

*Org.*

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# 90 (1049) Christ in This heavenly garden.

F. T. PALGRAVE.

CLIFFE FORRESTER.

*Andante, with expression.*  $\text{♩} = 66.$

*mf* *f*  
*soft 16 ft. Ped.*

*rit.* *p a tempo.*  
Christ in His heav'n - ly  
*pp* *p a tempo.*

*cres.* *f*  
gar-den walks all day, And calls to souls up - on the world's high -  
*cres.* *f*

*p* *sf* *pp*  
*Slightly detached.*  
- way ; Wearied with tri - fles, maim'd and sick with sin, Org.  
*p* *sf* *pp*  
*Ped.*

# CHRIST IN HIS HEAVENLY GARDEN.

VOICES ALONE.

*p* *pp rit.*

*poco rit.* Christ by the gate stands, and in - *pp rit.*

*Pedals only.*

vites them in. *Org. a tempo.* "How long, un -

*f*

- wise, will ye pur - sue your woe? Here from the throne sweet

wa - ters ev - er go : Here the white lil - ies shine like

*f* *p* *cres.* *cres.*

# CHRIST IN HIS HEAVENLY GARDEN.

*f* *cres.*

stars a - bove: Here in the red rose burns the face of

*f* *cres.*

*p subito. cres.* *rit.* **VOICES ALONE.** *ff* *p*

Love, here in the red rose burns the

*p* *cres.* *ff rit.*

face . . of Love.

face of Love. *Org. mf*

SOPRANO OR  
Moderato. TENOR SOLO.

*mf* *Moderato.* ♩ = 88. *p* *f* *p* *Siv. (closed).*

'Tis not from

16 ft. Pedals.



CHRIST IN HIS HEAVENLY GARDEN.

earth-ly paths I bid you flee, But light-er in My ways your

*poco rit.* *a tempo.*  
feet will be: 'Tis not to sum-mon you from hu-man mirth,

*allargando.* *ritard.*  
But add a depth and sweet-ness not of  
*colla voce.*  
*p* *gently marked.*

*pp*  
earth. . .  
*pp* *p*

# CHRIST IN HIS HEAVENLY GARDEN.

*Ch. coupled to Sw.*

*Tempo 1mo. Unaccompanied.*

*pp* *rit.* *Manuals only.* *p* Still by the gate I stand as

*Altos divided.*

*Organ with Voices.*

*cres.* *f* on ye stray: Turn your steps hi-ther: am not I the

*Ped. coupd. to Sw. & Gt.*

*p* Way? . . . The sun is fall-ing

*dim.* *pp* fast; . . . the night is nigh: . . .

CHRIST IN HIS HEAVENLY GARDEN.

Org. pp *misterioso.* rit. ppp

*sotto voce.* rit. pp  
Why will ye wan-der? Where - fore will . . . ye  
pp  
Pedal. Pedal.

ppp die? " Org. mf  
ppp

rit. dim.  
calmly. ppp

**91 (1050)**

Come, Holy Ghost.

Latin, *tr.* J. COSIN.

*Larghetto.*

T. ATTWOOD.

SOPRANO SOLO. *dolce.*

*cres.*

Come, Ho-ly Ghost, our souls in - spire, And light - en with ce -

*Larghetto.*

*dolce.*

*cres.*

*Man.*

*dolce.*

- les - tial fire; Thou the a - noint-ing Spi - rit art, Who dost Thy

*dolce.*

*cr'es.*

*p*

sev-en-fold gifts      im - part,      Thy blessed    unc - tion    from    a -

*cres.*

*p*

*Ped.*

# COME, HOLY GHOST.

*cres.* *f*

- bove Is com - fort, life, and fire of love, Is com - fort,

*cres.* *f*

life, and fire of love.

*Diaps.* *Sw.*

QUARTET. (Unaccompanied, if possible.)

*dolce.* *cres.*

En - a - ble with per - pet - ual light The dul - ness

*dolce.* *cres.*

*p*

of our blind - ed sight; A - noint and cheer our soil - ed

*p*



# COME, HOLY GHOST.

*cres.* *p*

face With the a - bun - dance of Thy grace; Keep far our

*cres.* *p*

*cres.*

focs; give peace at home: Where Thou art Guide no ill can

*cres.*

*f* *Organ.*

come, Where Thou art Guide no ill can come. *Diaps.* *pp Sw.*

*f*

CHORUS (With Organ).

*p*

Teach us to know the Fa - ther, Son, And

*p*

*cres.* *p*

Thee of Both, to be . . but One, That through the a - ges

*cres.* *p*

# COME, HOLY GHOST.

*cres.*

all . . a - long, This may be . . our end - less song:

*cres.*

"Praise to Thy e - ter - nal me-rit, Fa - ther, Son, and

*f* *p*

Ho - ly Spi - rit, Fa - ther, Son . . and Ho - ly Spi - rit."

*f* *rall.*

*Organ.*

*Sw. mf*

*pp*

# 92 (1051) Fair waved the golden corn.

J. H. GURNEY.

BRUCE STEANE.

*Not too fast.*

SOPRANOS & ALTOS.

Musical score for Soprano and Alto parts, and piano accompaniment. The Soprano and Alto parts are in 4/4 time, key of D major. The piano accompaniment is in 4/4 time, key of D major. The tempo is marked *Not too fast.* The piano part features a *f Sw.* (forte swell) and a *Gt.* (grand) section. The lyrics "Fair" are written under the Soprano and Alto parts.

*f Sw.* *Gt.*

*Ped. 16 ft. coupd.*

Musical score for Soprano and Alto parts, and piano accompaniment. The lyrics "waved the gold-en corn In Canaan's plea-sant land, Fair" are written under the Soprano and Alto parts.

Musical score for Tenor and Bass parts, and piano accompaniment. The lyrics "waved . . the golden corn In Fair . . waved the golden corn In . . Canaan's plea-sant" are written under the Tenor and Bass parts. The Tenor part is marked *TENORS.* and the Bass part is marked *BASSES.* The piano accompaniment features a *senza Ped.* (senza pedale) section and a *Ped.* (pedale) section.

*TENORS.* *BASSES.*

*senza Ped.* *Ped.*

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# FAIR WAVED THE GOLDEN CORN.

*Marcato.*

land, . . . When full of joy, some shi-ning morn, Went forth the reap-er -

*Marcato.*

- band, To God so good and great Their cheer-ful thanks they

*cres.*

pour, Then car-ry to His tem-ple gate The choic-est of their

*cres.*

# FAIR WAVED THE GOLDEN CORN

store, . . the choic-est of their store.  
The choic - est of their store.

Like Is - ra - el, Lord, we

Like Is - ra - el we  
give Our ear-liest fruits . . to Thee, Like Is - ra - el,



# FAIR WAVED THE GOLDEN CORN.

give our  
we give our ear - li - est fruits to Thee, . . . And

we give our

pray that, long as we shall live, We may Thy chil - dren be, Thine

is our youth - ful prime, And life and all its pow'rs; Be

The musical score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff. The score is divided into four systems, each with a vocal staff and a piano staff. The lyrics are: 'give our we give our ear - li - est fruits to Thee, . . . And', 'we give our', 'pray that, long as we shall live, We may Thy chil - dren be, Thine', and 'is our youth - ful prime, And life and all its pow'rs; Be'.

# FAIR WAVED THE GOLDEN CORN.

with us in our morn-ing time, And bless our eve-ning hours, . . . and  
And bless . . .

This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The lyrics are written below the vocal staff.

Praise the Lord, praise the  
bless our eve-ning hours. Praise the Lord,

This system contains the next two staves of music. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff. The piano part includes a forte (*f*) dynamic marking.

Lord, *rall.*  
praise the Lord, praise the Lord. A - men,

This system contains the final two staves of music. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The lyrics are written below the vocal staff. The piano part includes a forte (*ff*) dynamic marking and a *rall.* (rallentando) instruction. The page number 375 is printed at the bottom center.

G. MATHESON.

R. G. THOMPSON.

*Andante e maestoso.*

Piano introduction in 12/8 time. The right hand features a melody of eighth notes, while the left hand provides a bass accompaniment. The tempo is marked *Andante e maestoso*. The piece begins with a forte (*f*) dynamic and includes the instruction *marcato il basso.*

ALL THE VOICES IN UNISON.

*f* *Very broad and well-sustained.*

First vocal entry in unison. The melody is broad and sustained, starting on a whole note. The piano accompaniment consists of chords. The lyrics are: "Ga-ther us in, . . . Thou Love that fill - est". The tempo is *Andante e maestoso*. The piece begins with a forte (*f*) dynamic and includes the instruction *8ves ad lib.*

Second vocal entry in unison. The melody continues with a series of eighth notes. The piano accompaniment consists of chords. The lyrics are: "all, . . . Ga-ther our ri - val faiths with - in Thy". The tempo is *Andante e maestoso*. The piece begins with a forte (*f*) dynamic and includes the instruction *8ves ad lib.*

Third vocal entry in unison. The melody continues with a series of eighth notes. The piano accompaniment consists of chords. The lyrics are: "fold, Rend each man's tem - ple's veil . . . and bid it". The tempo is *Andante e maestoso*. The piece begins with a forte (*f*) dynamic and includes the instruction *8ves ad lib.*

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# GATHER US IN.

fall, . . that we may know that Thou hast been of

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'fall', followed by a quarter rest, then eighth notes for 'that we may know that Thou hast been of'. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

old, . . That we may know . . that Thou hast been of

This system contains the next two staves. The vocal line continues with 'old, . . That we may know . . that Thou hast been of'. The piano accompaniment includes a *dim.* (diminuendo) marking over the right-hand chords.

old ; Ga-ther us in, . . Thou Love that fill - est

Ga-ther us in, Thou Love, Thou Love that fill - est

This system contains the final two staves. The vocal line includes the phrase 'old ; Ga-ther us in, . . Thou Love that fill - est'. The piano accompaniment features a *p* (piano) marking and a *cres.* (crescendo) marking over the right-hand chords.

# GATHER US IN.

all, . . . .

*Lento.* *f* *Tempo 1mo.* *mf*

all, that fill - est all, ga - ther us in. . . . Ga - ther us

all . . . .

*Lento.* *f* *Tempo 1mo.* *mf*

8ves.

## ALL THE VOICES IN UNISON.

in : . . . we wor - ship on - ly Thee ; . . . In var - ied

names we stretch a com - mon hand ; . . . In di - verse



# GATHER US IN.

forms a com - mon soul . . we see ; . . In ma - ny

The first system of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are "forms a com - mon soul . . we see ; . . In ma - ny".

ships we seek onespi-rit - land, in ma - ny ships we seek onespi-rit -

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are "ships we seek onespi-rit - land, in ma - ny ships we seek onespi-rit -".

- land, Ga-ther us in, . . Thou Love that fill - est

Ga-ther us in, Thou Love, Thou Love that fill - est

The third system of the musical score. It includes a piano (p) dynamic marking. The lyrics are "- land, Ga-ther us in, . . Thou Love that fill - est" and "Ga-ther us in, Thou Love, Thou Love that fill - est".

# GATHER US IN.

all,

*Lento.*

all, that fill - est all, gather us in. . .

*f*

all,

*f*

4/4

*Lento.*

*Più Lento.*

*f*

*p*

4/4

SOPRANOS. *sostenuto e con espress.*

*mf*

Each sees one col - our of Thy rainbow - light, . .

*poco rit.*

*mf*

4/4

*f*

Each looks up-on one tint and calls it heav'n; Thou art the ful - ness

*f*

4/4

# GATHER US IN.

of our partial sight; . . . We are not per-fect till we find the seven,

8ves.

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The melody includes a *p* (piano) dynamic marking. The piano accompaniment consists of chords and moving lines in both hands.

*poco rit.* *a tempo.* 12/8

we are not per - fect till we find the seven; *a tempo.*

BASSES. *pp* 12/8

Gather us

*poco rit.* *a tempo.* 12/8

This system continues the vocal melody and piano accompaniment. It includes a *poco rit.* (poco ritardando) and *a tempo.* (return to tempo) marking. The basses enter with a *pp* (pianissimo) dynamic. The time signature changes to 12/8. The system concludes with a repeat sign and a final *a tempo.* marking.

*pp* *cres.* *poco* *a* *poco.*

Gather us in, . . . Thou Love that fill - est all, Thou

*pp* *cres.* *poco* *a* *poco.*

in, . . . Thou Love, Thou Love that fill - est all, Thou

*pp* *cres.* *poco* *a* *poco.*

This system contains the vocal melody and piano accompaniment for the final phrase. It features a *pp* (pianissimo) dynamic and a crescendo (*cres.*) leading into *poco* and *a poco* markings. The time signature remains 12/8. The system ends with a repeat sign and a final *a poco.* marking.

# GATHER US IN.

Love that fill-est all.

QUARTET OR SEMI-CHORUS.

*rit.*  
Love that fill-est all.  
Love that fill-est all.

*mf legato.*

Some seek a Fa-ther in the

*mf*

*rit.*

*mf legato.*

heav'n's a - bove, Some ask a hu-man im-age to a - dore,

*cres.* Some crave a spi - rit vast as life and love :

*p* With-in Thy man-sions

*cres.*

*f*

*p*

*cres.*

*f*

*p*

# GATHER US IN.

ALL THE VOICES.

we have all and more, with - in Thy man - sions

*p*

*Sves.*

Detailed description: This is the first system of the musical score. It features three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is 12/8. The vocal parts enter with the lyrics 'we have all and more, with - in Thy man - sions'. The piano accompaniment provides harmonic support. Dynamics include *p* (piano) and *Sves.* (sustained).

*cres. poco a poco. molto rall.*

we have all and more, . . . we have all and more.

*cres. poco a poco. molto rall.*

*cres. poco a poco. molto rall.*

*f*

Detailed description: This is the second system of the musical score. It continues the vocal and piano parts from the first system. The tempo and dynamics markings are *cres. poco a poco. molto rall.* and *f* (forte). The piano accompaniment includes a triplet of eighth notes. The system concludes with a double bar line and a final chord.

ALL THE VOICES IN UNISON.

*Tempo 1mo. maestoso.*

Ga-ther us in, . . . Thou Love that fill-est all, . . . Ga-ther our

*f*

*Sves ad lib.*

Detailed description: This is the third system of the musical score. It features three staves: a vocal staff (treble clef), a vocal staff (bass clef), and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is 12/8. The vocal parts enter with the lyrics 'Ga-ther us in, . . . Thou Love that fill-est all, . . . Ga-ther our'. The piano accompaniment provides harmonic support. Dynamics include *f* (forte) and *Sves ad lib.* (sustained ad libitum).



# GATHER US IN.

ri - val faiths within Thy fold, Rend each man's temple's veil and bid it

This system contains the first line of music. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The lyrics 'ri - val faiths within Thy fold, Rend each man's temple's veil and bid it' are written below the vocal line.

old, . . . that  
fall, That we may know that Thou hast been of old, that we may

This system contains the second line of music. It includes the lyrics 'old, . . . that' at the end of the first line and 'fall, That we may know that Thou hast been of old, that we may' at the end of the second line. The word 'cres.' (crescendo) is written above the vocal line in two places.

been . . . of old; Ga-ther us  
know that Thou hast been of old; Ga-ther us  
Ga-ther us in,

This system contains the third line of music. It includes the lyrics 'been . . . of old; Ga-ther us' at the end of the first line, 'know that Thou hast been of old; Ga-ther us' at the end of the second line, and 'Ga-ther us in,' at the end of the third line. The word 'cres.' is written above the piano accompaniment in the first line. The word 'ff' (fortissimo) is written below the piano accompaniment in the second line.

# GATHER US IN.

in, . . . Thou Love . . . that fill - est

*rall* - - en - - tan - -

Ga-ther us in, Thou Love that fill - est

in, . . . Thou Love . . . that fill - est

*rall* - - en - - tan - -

. . . Thou Love that fill - est all, Thou Love that fill - est

*marcato.*

do.

all. . . . . A - - - men, . . .

all, ga-ther us in.

do.

# 94 (1053) I heard the voice of Jesus say.

H. BONAR.  
*Andante.*

SOLO SOPRANO.  
*Quasi Recit. (ad lib).*

CLIFFE FORRESTER.

*Andante.*  
*soft Sw. 8 ft.*

*pp*

*Man. only.*

I heard the voice of Je - sus say, "Come

*dim.*

un - to Me and rest;

*Molto moderato.*

*dim.* *p* *dim.* *pp*

*soft Ped. 16 ft.*

*Andante con moto.*  $\text{♩} = 80.$

*pp* *cres.*

I heard the voice of Je - sus say, "Come un - to Me and rest; Lay

*pp* *cres.*

down, thou wea - ry one, lay down Thy head up - on My breast " I

*p*

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# I HEARD THE VOICE OF JESUS SAY.

came to Je - sus as I was, Wea - ry, and worn, and sad; I

*p* *cres.*

found in Him a rest-ing-place, And He has made me glad.

*rit.* *f a tempo.* *Org.*

CONTRALTO SOLO. *Quasi Recit.*

I heard the voice of Je - sus

*Ped.* *Man.*

say, "Be - hold I free - ly give."

*pp*

# I HEARD THE VOICE OF JESUS SAY.

First system of the musical score. It consists of a treble and a bass staff in 4/4 time with a key signature of one sharp (F#). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5. The bass staff provides a harmonic accompaniment with chords. Dynamics include *cres.* (crescendo) and *f* (forte).

I heard the voice of Je - sus say, "Be - hold I free - ly give The

Second system of the musical score. The melody continues with quarter notes G4, A4, B4, and C5, followed by a half note D5. The bass staff continues with harmonic accompaniment. Dynamics include *cres.* and *p* (piano).

liv - ing wa - ter, — thirsty one, Stoop down, and drink and live." I

Third system of the musical score. The melody continues with quarter notes D5, E5, and F#5, followed by a half note G4. The bass staff continues with harmonic accompaniment. Dynamics include *cres.* and *f*.

came to Je - sus, and I drank Of that life - giv - ing stream; My

Fourth system of the musical score. The melody concludes with a half note G4. The bass staff continues with harmonic accompaniment. The system ends with a 3/4 time signature change. Dynamics include *cres.*, *f*, *Org.* (Organ), and *Ped.* (Pedal).

thirst was quench'd, my soul re - viv'd, And now I live in Him.



I HEARD THE VOICE OF JESUS SAY.

*f* *poco rit.* *dim.*  
Man.

SOLO TENOR. *Recit.* *molto rit.*

I heard the voice of Je - sus say, " I am this dark world's

*pp* *p molto rit.*  
Ped.

Light."

*pp*

*a tempo.*

*p* I heard the voice of Je - sus say, " I am this dark world's Light; Look

# I HEARD THE VOICE OF JESUS SAY.

*cres.* *f*

un - to Me, thy morn shall rise, And all thy day be bright." I

look'd to Je - sus and I found In Him my Star, my Sun; And

*f* in that light of life I'll walk, Till travelling days are done, till

*dim.* *rit.* *p* *pp*

tra - velling days . . are done, till travelling days are done. . .

*Adagio. Organ.* *Ob. Sw.* *ppp (Voix Celestes.)* *Ped.* *soft Ped.*

J. H. NEWMAN.

H. R. SHELLEY.

*Andante.*

*Sw.*

SOPRANO SOLO. *p semplice.*

Lead, kind - ly Light, amid th'en-

- cir - cling gloom, Lead Thou me on; The

*p*

*p*

night is dark, and I am far . . from home,

# LEAD, KINDLY LIGHT.

*p*

Lead Thou me on, lead Thou me on.

*poco più mosso.*

Keep Thou my feet; I do not ask to see The dis - tant

*p.*

scene; one step e - nough, one step e - nough . . for

*rit.* *p a tempo.*

me. Lead Thou me on,

# LEAD, KINDLY LIGHT.

lead Thou me on.

*mf Gt.*

This system contains the first line of the song. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics 'lead Thou me on.' are written under the vocal line. The piano part includes a guitar-like texture indicated by the marking '*mf Gt.*'.

*mf*

I was not ev - er thus, nor pray'd, nor pray'd that

*mf*

*mf*

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics 'I was not ev - er thus, nor pray'd, nor pray'd that' are written under the vocal line. The piano part continues with a similar texture, marked with '*mf*'.

Thou Shouldst lead me on; . . . I loved to choose and see my

This system contains the third line of the song. It concludes the vocal melody and piano accompaniment. The lyrics 'Thou Shouldst lead me on; . . . I loved to choose and see my' are written under the vocal line. The piano part continues with a similar texture.



# LEAD, KINDLY LIGHT.

path, I loved to choose and see my path; but

path, I loved to

*Sw. rit. p*

*poco lento.* *a tempo.* *cres.*

now, Lead Thou me on. I loved the gar-ish day, and,

*poco lento.* *a tempo.* *cres.*

*poco lento.* *Ch.* *accel.* *cres*

*f*

spite of fears, . . . Pride ruled my will: re

*f*

*f* *Sw.*

*Sw.*

# LEAD, KINDLY LIGHT.

re-mem-ber not past

*dim.*

- mem - ber not past years, re - mem-ber not past

*dim.*

re-mem-ber not past

*dim.*

*dim.*

*p*

*semplce.*

years. Lead Thou me on, lead Thou me

*p*

*p*

*Man.*

*p*

*mezza voce.*

on. So long Thy power hath blest me, sure it

*p*

*p*

# LEAD, KINDLY LIGHT.

O'er moor and fen, o'er moor and  
*cres. ed accel.*

still Will lead me on, O'er moor, o'er moor and fen, o'er moor and  
 O'er moor and fen, o'er moor and

O'er moor, o'er moor and fen, o'er moor and  
*cres. ed accel.*

fen o'er crag and tor-rent, till . . The night is gone,  
*f rit.*

fen, o'er crag and  
*f rit.*

*dolce.*  
 And with the morn those an - gel . . fa - ces smile,

*p Sw.*

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are written below the vocal line. Performance markings include 'cres. ed accel.' (crescendo and accelerate), 'f rit.' (forte and ritardando), and 'p Sw.' (piano and swell).

# LEAD, KINDLY LIGHT.

*p* Which I have loved long since, long since, . . . *mf*

*p* and lost, and lost . . . a - while.

*p* *Gt.* *mf* *Gt.* *Ped.*

*A* men.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal staff (treble clef) and a piano staff (grand staff). The second system continues the vocal and piano parts. The third system includes a vocal staff, a piano staff, and a separate staff for the organ (labeled 'A' and 'men.'). The key signature is B-flat major (two flats). The tempo and dynamics are indicated by 'p' (piano) and 'mf' (mezzo-forte). The organ part is marked with 'Gt.' (Great) and 'Ped.' (Pedal). The lyrics are: 'Which I have loved long since, long since, . . . and lost, and lost . . . a - while. A men.'



# 96 (1055) Let this my offering be.

ELIZABETH FORRESTER.

CLIFFE FORRESTER.

*Andante.*

*p Full Sw.* *f*

*Ped.*

*p* Take, Lord, my heart, let this my of-fering

*Org. f*

be, Thine once in part, now all would yield to Thee;

*f*

*cres.* *f*

Thou, not my - self, shalt rule this realm of Thine, Take, Lord,

*cres.* *f*

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LET THIS MY OFFERING BE.

pray Thee take this heart of mine.

Take, Lord, my life, should that be mine to give, Thine was that

*p* *con espress.* *cres.* *pp*

*Ped.*

thought which made my-self to live, Now, Lord, to Thee would

*f* *Ped.*

I that self re - sign, Take Thou my life, that would be nought but

*poco rit.*

Thine!

*cres.*

LET THIS MY OFFERING BE.

*f*

Take, Lord, my trust, my faith that once was weak, Now thro' Thy

*f*

This system of musical notation is for the first system of the hymn. It consists of a treble and a bass staff, both in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The first measure of the treble staff has a forte (*f*) dynamic marking. The lyrics 'Take, Lord, my trust, my faith that once was weak, Now thro' Thy' are written below the staves.

strength, would Love's at - tain-ment seek ; Yea, though my faith should

This system of musical notation is for the second system of the hymn. It continues the melody and accompaniment from the first system. The lyrics 'strength, would Love's at - tain-ment seek ; Yea, though my faith should' are written below the staves.

fail, I'll not re - pine, . . Power is not mine, but I can

This system of musical notation is for the third system of the hymn. It continues the melody and accompaniment. The lyrics 'fail, I'll not re - pine, . . Power is not mine, but I can' are written below the staves.

trust in Thine !

This system of musical notation is for the fourth system of the hymn. It concludes the melody and accompaniment. The lyrics 'trust in Thine !' are written below the staves. The system ends with a double bar line and repeat signs.

# LET THIS MY OFFERING BE.

*Più lento.* *pp* *poco cres.*

Take Thou my fears, my past and all my pain, Take Thou my

*pp* *poco cres.*

(May be sung Unaccompanied.)

*mf*

griefs, though all my griefs were vain; Thou, not my - self, from

*mf*

*p* *pp rit.*

sin doth set me free, . . . Take Thou my hopes, that can but rest in

*p* *pp rit.*

*cres.*

Thee!

*f rit.*

*Org.*

# LET THIS MY OFFERING BE.

ALL VOICES IN UNISON.

Take, Lord, my heart, let this my of-f'ring be, Thine once in  
*Maestoso.*

*Full Organ.*

*Pedals.*

part, now all would yield to Thee, Thou, not my - self, shalt

rule this realm of Thine, . . Take, Lord, I pray Thee, take this

*ff*

*ff*

heart of mine!

*fff*



# 97 (1056) My God, and is Thy table spread.

P. DODDRIDGE.

H. WALFORD DAVIES.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/2 time signature. The tempo is marked 'p' (piano). The lyrics are: 'My God, and is Thy table spread, And My God, and is Thy table spread, My God, and is Thy table spread, My God, and is Thy table spread, doth Thy cup . . . with love o'er - flow? . . . And doth Thy cup with love . . . o'er - flow? And doth Thy cup with love . . . o'er - flow? And doth Thy cup with love o'er - flow?'. The piano accompaniment features a variety of chords and melodic lines, with some sections marked 'cres.' (crescendo). The score is arranged in two systems, each with five staves. The first system includes a vocal line and four piano staves. The second system includes a vocal line and four piano staves. The piano part includes a variety of chords and melodic lines, with some sections marked 'cres.' (crescendo).

*p*  
My God, and is Thy ta - ble spread, And  
*p*  
My God, and is Thy ta - ble spread,  
*p*  
My God, and is Thy ta - ble spread,  
*p*  
My God, and is Thy ta - ble spread,  
*p*  
doth Thy cup . . . with love o'er - flow? . . .  
*cres.*  
And doth Thy cup with love . . . o'er - flow?  
*cres.*  
And doth Thy cup with love . . . o'er - flow?  
*cres.*  
And doth Thy cup with love o'er - flow?  
*cres.*  
And doth Thy cup with love o'er - flow?



MY GOD, AND IS THY TABLE SPREAD.

Thi - ther be all Thy chil - dren led, And let them

Thi - ther be all Thy chil - dren led, And

Thi - ther be all Thy chil - dren led, And

Thi - ther be all Thy chil - dren led,

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth staff is the piano accompaniment. The music is in G major and 4/4 time. The lyrics are: 'Thi - ther be all Thy chil - dren led, And let them'.

all Thy sweet - ness know.

let them all . . . Thy sweet - ness know.

let them all, . . . all Thy sweet - ness know.

And let them all Thy sweet - ness know.

The second system of the musical score consists of five staves. The top four staves are vocal parts and the fifth staff is the piano accompaniment. The lyrics are: 'all Thy sweet - ness know.', 'let them all . . . Thy sweet - ness know.', 'let them all, . . . all Thy sweet - ness know.', and 'And let them all Thy sweet - ness know.'.

MY GOD, AND IS THY TABLE SPREAD.

*p* *cres.*

O let Thy ta - ble hon - our'd be, And

*p* O let Thy ta - ble hon - our'd be, . .

*p* O let Thy ta - ble hon - our'd be, . .

*p* O let Thy ta - ble hon - our'd be,

*p* *cres.*

fur - nish'd well . . . with joy - ful guests ; . . . And

*cres.* And fur - nish'd well with joy - ful guests ; And

*cres.* And fur - nish'd well with joy - ful guests ; And

*cres.* And fur - nish'd well with joy - ful guests ; And

And fur - nish'd well with joy - ful guests ; And

MY GOD, AND IS THY TABLE SPREAD.

*dim.*

may each soul sal - va - - tion see, That here its  
 may each soul sal - va - - tion see, That  
 may . . each soul sal - va - - tion see, That  
 may each soul sal - va - - tion see,

sa - cred pled - ges tastes. A - men.  
 here its sa - - cred pled - ges tastes. A - men.  
 here its sa - - cred pled - ges tastes. A - men.  
 That here its sa - cred pled - ges tastes. A - men.

# 98 (1057) ♪ Love that wilt not let me go.

G. MATHESON.

*Andante con moto.* ♩ = 80.

CLIFFE FORRESTER.

O Love that wilt not let me go, I rest my wea-ry

soul on Thee; I give Thee back the life I owe, That in Thine o-cean

depths its flow May rich-er, full-er be, may rich-er, full-er

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# O LOVE THAT WILT NOT LET ME GO.

*Organ.*

Organ introduction in G major, 4/4 time. The score consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a forte (*f*) dynamic and a fermata over the final measure. The left staff begins with a bass clef and a key signature of one sharp (F#), providing a harmonic accompaniment. The introduction concludes with a final chord in the right hand.

First vocal entry in G major, 4/4 time. The score consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a piano (*p*) dynamic. The left staff begins with a bass clef and a key signature of one sharp (F#), providing a harmonic accompaniment. The lyrics are: "Light that followest all my way, I yield my flick-er-ing torch to Thee, My".

Second vocal entry in G major, 4/4 time. The score consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a forte (*f*) dynamic. The left staff begins with a bass clef and a key signature of one sharp (F#), providing a harmonic accompaniment. The lyrics are: "heart re-stores its bor-rowed ray, That in Thy sun-shine's".

Third vocal entry in G major, 4/4 time. The score consists of two staves. The right staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a forte (*f*) dynamic. The left staff begins with a bass clef and a key signature of one sharp (F#), providing a harmonic accompaniment. The lyrics are: "blaze its day, May bright-er, fair-er be, may brighter, fair-er".



O LOVE THAT WILT NOT LET ME GO.

*Organ.* *Meno mosso.*

*mf sf*

*allarg.* *f*

O Joy that seek - est

*p rit.* *a tempo.* *f* *p* *poco rit.*

*p* *f* *p*

me through pain, I . . can - not close my heart to Thee; I

*cres.* *p* *cres.*

*cres.* *p* *cres.*

trace the rain-bow through the rain, And feel the pro-mise is not vain That

morn shall tear - less be, that morn shall tear - less be.

O LOVE THAT WILT NOT LET ME GO.

*Larghetto.*

SOLO. SOPRANO OR CONTRALTO (*with great expression*).

O Cross that lift-est up my head, I

*Larghetto.*

*soft Sw.* *add Reeds.* *sf*

*Ped. 32 ft or 16 ft. Open.*

dare not ask to fly from Thee; I lay in dust life's glo-ry dead,

*rit.* *(long pause.)* *pp*

*sf* *rit.* *pp* *ppp cres. poco a poco.*

CHORUS. *Maestoso.*

And from the ground there blos-soms red Life that shall

*f* *sf*

*Maestoso.*

*f* *Gt.* *sf*

*Ped.*

# O LOVE THAT WILT NOT LET ME GO.

end - less be, And from the ground there blos-soms red Life that shall

*Sopranos divided.*

end-less be, life that shall end-less be. . . .

allargando. molto rit

99 (1058)

## Our blest Redeemer.

HARRIET AUBER.

*Andante.*

ARTHUR BERRIDGE.

First system of the musical score. It consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is marked *pp Sw. Voix Celeste.* and features a variety of note values including eighth and sixteenth notes, as well as rests.

Second system of the musical score. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two flats and a 4/4 time signature. The music is marked *Ch. pp*. The lyrics "Our blest Redeem- er, ere He breathed His ten-der last fare - well, . . A" are written below the staves. The notation includes various note values and rests, with some notes beamed together.

Third system of the musical score. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two flats and a 4/4 time signature. The music is marked *Ch. pp*. The lyrics "Guide, a Com-fort - er bequeathed, With us . . to dwell." are written below the staves. The notation includes various note values and rests, with some notes beamed together.

Fourth system of the musical score. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two flats and a 4/4 time signature. The music is marked *Sw. p*. The lyrics "He" are written below the staves. The notation includes various note values and rests, with some notes beamed together.

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# OUR BLEST REDEEMER.

came in semblance of a dove, With shelt'ring wings out-spread, A

*pp*

*Man. only.*

Detailed description: This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in B-flat major (two flats). The music features a melody in the upper voice and a supporting bass line. The lyrics are written below the top staff. The first staff ends with a *pp* (pianissimo) dynamic marking. The second staff begins with a *Man. only.* instruction.

ho - ly calm of peace and love On each to shed.

*rit.* *a tempo.*

*rit.* *a tempo.*

Detailed description: This system contains the next two staves. The top staff continues the melody with a *rit.* (ritardando) marking, followed by a return to *a tempo.* The bottom staff provides harmonic support. The lyrics are written below the top staff. The system concludes with a final *rit.* and *a tempo.* marking.

Detailed description: This system shows the piano accompaniment for the third system. It consists of two staves in B-flat major. The right hand plays a flowing, arpeggiated accompaniment, while the left hand provides a steady bass line. The system ends with a double bar line.

## FULL UNISON.

He came in tongues of liv - ing fire, To teach, convince, sub -

*mf*

*mf*

Detailed description: This system contains the 'FULL UNISON' section. The top staff is a single melodic line for unison singing, marked *mf* (mezzo-forte). The bottom two staves are a piano accompaniment, also marked *mf*. The music is in B-flat major and features a steady, rhythmic accompaniment. The lyrics are written below the top staff. The system ends with a double bar line.



OUR BLEST REDEEMER.

due; All - pow'r - ful as the wind He came—

*sf*

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'due;', followed by a quarter note 'All', a dotted quarter note 'pow'r', an eighth note 'ful', a quarter note 'as', a half note 'the', a quarter note 'wind', and a half note 'He' with a fermata. The piano accompaniment (grand staff) features a flowing eighth-note melody in the left hand and a more static right hand. A forte (*sf*) dynamic marking is placed above the piano staff.

As view - less too. *Org. cres.*

*p*

This system contains the next two staves. The vocal line continues with 'As' (half note), 'view' (half note), 'less' (half note), and 'too.' (half note). The piano accompaniment continues with the same melodic pattern. A piano (*p*) dynamic marking is placed above the vocal staff, and an organ crescendo (*Org. cres.*) instruction is placed above the piano staff.

He came sweet in-fluence to im-part, A gracious, willing

*p*

This system contains the next two staves. The vocal line continues with 'He' (half note), 'came' (half note), 'sweet' (half note), 'in-fluence' (half note), 'to' (half note), 'im-part,' (half note), 'A' (half note), 'gracious,' (half note), and 'willing' (half note). The piano accompaniment continues with the same melodic pattern. A piano (*p*) dynamic marking is placed above the vocal staff.

Guest, .. While He can find one hum-ble heart Where-in . . . to

*rit.*

*p*

This system contains the final two staves. The vocal line continues with 'Guest, ..' (half note), 'While' (half note), 'He' (half note), 'can' (half note), 'find' (half note), 'one' (half note), 'hum-ble' (half note), 'heart' (half note), 'Where-in' (half note), and 'to' (half note). The piano accompaniment continues with the same melodic pattern. A piano (*p*) dynamic marking is placed above the vocal staff, and a ritardando (*rit.*) instruction is placed above the piano staff.

OUR BLEST REDEEMER.

rest. *a tempo.*

SOPRANO SOLO.

And His that gen-tle voice we hear, Soft as the breath of e - ven, That

checks each fault, that calms each fear, And speaks of Heav'n.

CHORUS.

And ev - 'ry vir - tue we possess, And ev - 'ry conquest won, . . . And

*mf a tempo.*

OUR BLEST REDEEMER.

ev-ry thought of ho li-ness, Are His a - lone. *p*

The first system of music is in 2/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has two flats (B-flat and E-flat). The lyrics are 'ev-ry thought of ho li-ness, Are His a - lone.' with a piano (*p*) dynamic marking at the end.

*mf a tempo.*  
*rit.* Spi-rit of pu - ri - ty and grace, Our  
*mf a tempo.*

The second system continues the melody and accompaniment. It includes a mezzo-forte (*mf*) dynamic marking and a tempo change to 'a tempo'. There is a ritardando (*rit.*) marking before the lyrics 'Spi-rit of pu - ri - ty and grace, Our' and another *mf a tempo.* marking after.

weakness pitying see; O make our hearts Thy dwelling-place, And wor - thy  
*f*

The third system features a forte (*f*) dynamic marking. The lyrics are 'weakness pitying see; O make our hearts Thy dwelling-place, And wor - thy'. The melody and accompaniment continue with various musical ornaments.

*rit.* Thee, *moltorit.* Thy dwell-ing-place, O make our hearts Thy dwelling-

The fourth system includes a ritardando (*rit.*) marking before the word 'Thee,' and a 'moltorit.' (molto ritardando) marking before 'Thy dwell-ing-place, O make our hearts Thy dwelling-'. The melody and accompaniment continue.

- place, And wor-thy Thee, and wor - thy Thee. *p*

The fifth system concludes the piece with a piano (*p*) dynamic marking. The lyrics are '- place, And wor-thy Thee, and wor - thy Thee.' The melody and accompaniment end with a final cadence.

## Sing forth His high eternal name.

S. LONGFELLOW.

BRUCE STEANE.

*With spirit.* ♩ = 110.

*f* Full Sw. closed. *cres.*

*Ped. 16 ft. cpld.*

*sing*

Sing forth His high e - ter - nal name,

*f*

*f a tempo.*

*poco rall.*

*Gt. to Sw.*

forth, *sing forth*

*sing forth,* *sing forth His high e - ter - nal name* Who



SING FORTH HIS HIGH ETERNAL NAME.

holds . . all pow'rs, holds all pow'rs, holds all pow'rs, all pow'rs in

thrall, Through end - less a - ges still . . the same. The

might - y . . the might - y Lord of all.

*ff poco rall.*

*ff poco rall.*

*ff*



# SING FORTH HIS HIGH ETERNAL NAME.

SOPRANO SOLO OR ALL THE SOPRANOS. *Not too slow.*

His

*Slower. dolce.*

*cres.*

good - ness, strong and mea - sure-less, Up - holds us lest we

*f*

fall; His hand is still out-stretch'd to bless,—The lov - ing Lord of

all. His per - fect law sets metes and bounds, Our strong de - fence and

*Ped.*

# SING FORTH HIS HIGH ETERNAL NAME.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a half rest followed by the lyrics "wall; His prov-i-dence, our life surrounds, The sa-ving Lord of". The piano accompaniment consists of chords in the right hand and a single-note bass line in the left hand.

Second system, marked "CHORUS.". It begins with a vocal line starting on a half rest, followed by the lyrics "all. Sing forth His high e - ter - nal name, sing forth, sing". The piano accompaniment includes a forte (*f*) dynamic marking and continues with chords and a bass line.

Third system, marked "Tempo lmo.". It features a vocal line with the lyrics "sing forth His high e - ter - nal name" and a piano accompaniment. The piano part includes a forte (*f*) dynamic marking and a "Gt." (Great) marking, indicating a change in the bass line.

Fourth system, continuing the chorus. The vocal line has the lyrics "sing forth His high e - ter - nal name Who holds . . all". The piano accompaniment continues with chords and a bass line, maintaining the tempo.

SING FORTH HIS HIGH ETERNAL NAME.

pow'rs, holds all pow'rs, holds all pow'rs, all pow'rs in thrall, Through  
 end - less a - ges still the same. The  
 night - y, the night - y Lord of all.

*poco rall.*  
*poco rall.*  
*poco rall.*

# SING FORTH HIS HIGH ETHERAL NAME.

ALL THE BASSES, *marcato*.

*A little slower.* He ev - 'ry thought and

*Gt. soft Diaps. only.*

ev - 'ry deed Doth to His judgment call, Oh, may our hearts o -

SOPRANOS AND ALTOS,

*Slower.*

- be - dient heed The righteous Lord of all! When, turn - ing from for -

*Slower.*

*p* - bid - den ways, Low at His feet we fall, His strong and ten - der

*accel.*

*accel.*

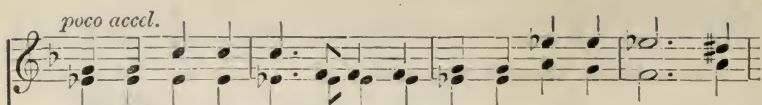
SING FORTH HIS HIGH ETERNAL NAME.

*FULL. > poco cres.*  
*mf*  
 arms up-raise, The pardoning Lord of all. Un - wea - ried He is  
*mf* *poco cres.*  
*mf Sw. to Gt.*  
 work - ing still, Un - spent His bless - ings fall, . . . Al -  
*f*  
*f*  
 - might - y, Lov - ing, Right - eous One, The on - ly Lord of all, Un -  
*dim.*

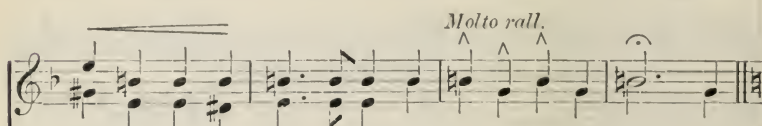
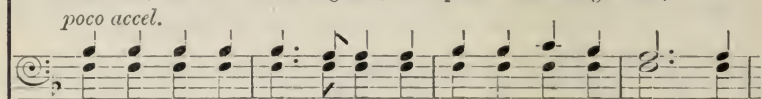
The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The score is divided into three systems. The first system contains the first two lines of the hymn. The second system contains the next two lines. The third system contains the final line. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are printed below the vocal staves. Dynamic markings include *mf* (mezzo-forte), *f* (forte), and *dim.* (diminuendo). Performance instructions include *FULL.*, *poco cres.* (poco crescendo), and *Sw. to Gt.* (switch to Great Cymbal).



SING FORTH HIS HIGH ETERNAL NAME.



- wca-ried, He is work-ing still, Un-spent His bless-ings fall, Al



- might-y, Lov-ing, Right-cous One, The on-ly Lord of all. Sing



# SING FORTH HIS HIGH ETERNAL NAME.

*Tempo 1mo.*

sing forth,

sing forth

His

forth His high e - ter - nal name,

sing forth,

sing forth His

*Tempo 1m.*

Who holds, . . . . holds . . . .

high e - ter - nal Name,

Who holds all pow'rs,

Who holds, . . . . holds, . . . .

Who holds all pow'rs,

SING FORTH HIS HIGH ETERNAL NAME.

all pow'rs, all pow'rs in thrall, *Boldly.*

who holds all pow'rs, all pow'rs in thrall, Through end - less

who holds all pow'rs,

a - ges still . . the same, — The might - y, . . the

# SING FORTH HIS HIGH ETERNAL NAME.

*accel.*

might - y Lord of all. Al - might - y, . . . Al -

*accel.*

*accel.*

- might - y, Lov - ing, Righteous One, The on - ly Lord, the

*Poco a poco rall.*

on - ly Lord of all, Lord of all.

*Adagio.*

*Poco a poco rall.* (Trombe.)

*pp*

# 101 (1060) Strong Son of God.

Lord TENNYSON.

CLIFFE FORRESTER.

*Maestoso.*

ALL THE VOICES IN UNISON.

*Maestoso.* 80. **Strong**

*Gr. (Full Sw. coup.)* *ff*

Son of God, in - mor - tal Love, Whom we, that have not seen Thy face, By

faith, and faith a - lone, embrace, Be - liev - ing where we can-not prove;

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# STRONG SON OF GOD.

*mf*  
 Thou wilt not leave us in the dust: Thou ma - dest man, he

*p* *mf*  
*soft Gt. coup. to Sw.*

*rit. e dim.*  
 knows not why: He thinks he was not made to die: *f* And *f*

*rit. e dim.* *pp*  
*soft 16 ft.*

*dim.*  
 Thou hast made him: *p* Thou . . art just. *f*

*Full Sw. p* *cres.* *f* *Gt. coup. to Sw.*

Manuals only. 429 Ped.

# STRONG SON OF GOD.

CONTRALTOS. *con espress.*

Thou seem - est hu - man

*p* *soft Sw.* *pp Sw.* *con espress.*

and di - vine, The high - est, ho - liest manhood, Thou: Our wills are ours, we

know not how; Our wills are ours, to make them Thine.

*poco rit. pp* *a tempo.* *poco rit. pp* *a tempo.* *a tempo.* *poco rit. pp* *cres. f* *Ped.*

# STRONG SON OF GOD.

*p*

Our lit - tle sys - tems have their day; They have their day and

*p*

*rit.* *pp* *Slightly detached.*

cease to be; They are but bro - ken lights of Thee, And

*rit.* *pp*

*rit.* *pp*

*cres.*

Thou, O Lord, art more than they, and Thou, O Lord, art

*cres.*

*f*

*cres.*

*f*

The musical score is written for voice and piano. It consists of four systems of music. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system includes a vocal line, a piano accompaniment, and a third line of music. The fourth system also includes a vocal line, a piano accompaniment, and a third line of music. The lyrics are: 'Our lit - tle sys - tems have their day; They have their day and cease to be; They are but bro - ken lights of Thee, And Thou, O Lord, art more than they, and Thou, O Lord, art'. The dynamics are marked as *p* (piano), *pp* (pianissimo), *f* (forte), and *cres.* (crescendo). The tempo/mood is marked as *rit.* (ritardando) and *Slightly detached.*

# STRONG SON OF GOD.

more than they.

*con espress.*

*p* *pp* *cres.*

*Ped. 16 ft.*

This system features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "more than they." and is followed by a melodic phrase. The piano accompaniment includes a bass line with a pedal point marked "Ped. 16 ft." and a treble line with various dynamics including *p*, *pp*, and *cres.* The tempo/mood is indicated as *con espress.*

*p*

We

*p*

*dim.* *rit.* *pp*

This system continues the musical piece. The vocal line has a rest followed by the word "We" on a new note. The piano accompaniment features a complex texture with many sixteenth notes in the treble and a steady bass line. Dynamics include *p*, *dim.*, *rit.*, and *pp*.

VOICES ALONE.

have but faith: we can-not know; f'or knowledge is of things we see; And

This system is for voices alone. It consists of a single melodic line with the lyrics "have but faith: we can-not know; f'or knowledge is of things we see; And". The key signature remains one sharp (F#).

# STRONG SON OF GOD.

yet we trust it comes from Thee; A beam in dark - ness: let it

grow.

grow.

*pp* *cres.*

*Ped. 16 ft. Open.*

*with Reeds.* *sf* *sf* *sf*

*ff* *rit.*



# STRONG SON OF GOD.

*Altos divided. a tempo.*

Let knowledge grow from more to more, But more of reverence

*f* *p*

*a tempo.*

*f* *p*

*cres.*

in us dwell; That mind and soul, ac - cord - ing will, May

*With increasing tone.*

make one mu - sic as be - fore, Let know - ledge grow from

*molto cres.*

STRONG SON OF GOD.

more to more, But more of reverence in us dwell; That mind and soul, ac -

*Pedal 32 ft. or large Open 15.*

ALL VOICES IN UNISON.

- cord - ing will, May make one mu - sic as be - fore, But vast - er,

vast - - - er. . . .

Sir H. W. BAKER.

*Allegro moderato.*

ARTHUR BERRIDGE.

The first system of musical notation for 'The King of Love'. It consists of a treble and bass staff in G major (one sharp) and 4/4 time. The tempo is marked 'Allegro moderato'. The first measure of the treble staff has a forte 'f' dynamic. The first measure of the bass staff has a forte 'f' dynamic. The lyrics 'The' are written above the final measure of the bass staff.

The second system of musical notation. The lyrics 'King of love, my Shep-herd is, Whose goodness fail-eth nev - er; I' are written below the treble staff. The music continues with chords and some eighth-note patterns.

The third system of musical notation. The lyrics 'no-thing lack if I am His And He is mine for ev - er.' are written below the treble staff. The system ends with a double bar line.

The fourth system of musical notation. The lyrics 'Where streams of liv - ing wa - ters flow My ransom'd soul He lead - eth, And' are written below the treble staff. The system ends with a double bar line.

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# THE KING OF LOVE.

where the ver-dant pas-tures grow, With food ce - les - tial feed - eth.

QUARTET. *A little slower.*

Per-verse and fool-ish oft I stray'd, But yet in love He sought me, And

*Unaccompanied.*

on His shoulder gen - tly laid, And home, re - joic - ing, brought me.

SOPRANOS.

In

# THE KING OF LOVE.

death's dark vale I fear no ill With Thee, dear Lord, be - side me; Thy

*p*

This system contains the first four measures of the song. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic. The lyrics are written below the vocal line.

rod and staff my com - fort still; Thy Cross be - fore to guide me.

*rit.*

*rit.*

This system contains the next four measures. It includes a *rit.* (ritardando) marking above the vocal line and below the piano line. The piano part features a *p* dynamic at the beginning of the system.

*Tempo 1mo.*  
FULL. UNISON.

The King of love my Shep-herd is, Whose good-ness fail - eth nev - er ;

*f Tempo 1mo.*

This system contains the final four measures. It begins with the tempo change to *Tempo 1mo.* and the instruction *FULL. UNISON.* The vocal line starts with a forte (*f*) dynamic. The piano part also begins with a forte (*f*) dynamic and includes a *Tempo 1mo.* marking.



# THE KING OF LOVE.

## HARMONY.

*f*

I no-thing lack if I am His And He is mine for ev - er.

*Slower.*  
**ALTOS.**

*p*

Thou spread'st a ta-ble in my sight; Thy unction grace be - stow-eth; And,

*p Slower.*

*rall.*

oh, what trans-port of de-light From Thy pure chal - ice flow - eth;

Tempo 1mo.

# THE KING OF LOVE.

*f*

And so through all the length of days Thy good-ness fail - eth

*f*

nev - er ; Good Shepherd, may I sing Thy praise With- in Thy house for

*rit.*

ev - er, Good Shepherd, may I sing Thy praise With- in Thy house for

*rit.*

ev - er. A - men, A - men. . .

# 103 (1062) Through Love to Light.

R. W. GILDER.

H. BAKER.

*Larghetto.*

1st time SOLO OR QUARTET  
2nd time CHORUS

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# THROUGH LOVE TO LIGHT.

First system of the musical score. It consists of a treble and a bass staff. The treble staff has a melody with notes and rests, and the bass staff has a harmonic accompaniment. The lyrics 'sing - ing o'er the sea. . . Thro' love to light! thro' light, O God, to' are written below the treble staff. Dynamic markings include *p* (piano) and *cres.* (crescendo).

sing - ing o'er the sea. . . Thro' love to light! thro' light, O God, to

Second system of the musical score. It continues the melody and accompaniment. The lyrics 'Thee, . . Who art the love of love, th'e-ternal light . . of light.' are written below the treble staff. Dynamic markings include *f* (forte) and *cres.* (crescendo). A first ending bracket labeled '1st time.' is present at the end of the system.

Thee, . . Who art the love of love, th'e-ternal light . . of light.

Third system of the musical score. It continues the melody and accompaniment. The lyrics 'light . . of light. . . Thro' light, O God, to Thee, thro' light, O' are written below the treble staff. Dynamic markings include *f* (forte), *ritardando.* (ritardando), and *dim.* (diminuendo). A second ending bracket labeled '2nd time.' is present at the beginning of the system.

light . . of light. . . Thro' light, O God, to Thee, thro' light, O

Fourth system of the musical score. It concludes the melody and accompaniment. The lyrics 'God, to Thee, Who art the love of love, th'e-ter-nal light . . of light.' are written below the treble staff. A dynamic marking of *Lento.* (Lento) is present at the beginning of the system.

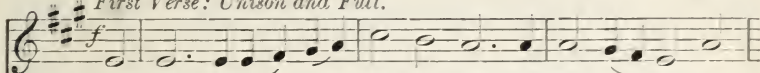
God, to Thee, Who art the love of love, th'e-ter-nal light . . of light.

# 104 (1063) The spacious firmament on high.

JOSEPH ADDISON (1672-1719).

H. WALFORD DAVIES.

*First Verse: Unison and Full.*



1. The spa-cious fir - ma - ment on high, With all the blue e -

*Second Verse: Semi-Chorus in Harmony, but with Full Sopranos.*

*mf*  
2. Soon as the eve - ning shades pre -vail, The moon takes up the

the - real sky, And span - gled heav'ns, — a shi - ning frame, — Their  
won - drous tale, And night - ly to the list -'ning earth Re -

*mf*  
great O - rig - in - al pro-claim. Th'un-wea - ried sun, from  
*mf*  
- peats the sto - ry of her birth: Whilst all the stars that

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THE SPACIOUS FIRMAMENT ON HIGH.

*cres.*

day to day, Does his Cre-a-tor's power display, And pub-lish-es to ..

*cres.*

round her burn, And all the planets in their turn Con-firm the ti-dings

*cres.*

*D.C. for V. 2.*

ev-ry land The work of an Al-might-y .. hand. . .

as they roll, And spread the truth from pole to pole. . .

*Third Verse: All Voices in Unison.*

*mp*

3. What though in sol-emn si-lence all Move round this dark ter-

*Org. mp*

# THE SPACIOUS FIRMAMENT ON HIGH.

res - trial ball! What though no real . . voice nor sound, A -

*cres.*  
- midst their ra-diant orbs be found: In rea-son's ear they all rejoice, And

ut - ter forth a glorious voice; For ev-er sing-ing as they shine, "The

*dim.* *p*  
Hand that made us is Di - vine," . . A - - men.

# 105 (1064) There is a green hill far away.

C. F. ALEXANDER.

JOSIAH BOOTH.

*Lento e mesto.* *Andante.*

There is a green hill

*Lento e mesto.* *Andante.*

*mf Sw.* *p soft Gt. coupd. to Sw.*

*Ped.*

far a-way, With-out a ci - ty wall, Where the dear Lord was

*Ch.*

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The score is divided into three systems. The first system shows the vocal line and piano accompaniment. The second system continues the vocal line and piano accompaniment, with a 'Ped.' (pedal) marking. The third system shows the vocal line and piano accompaniment, with a 'Ch.' (chorus) marking. The tempo markings are 'Lento e mesto.' and 'Andante.' The dynamics are 'mf Sw.' (mezzo-forte, swell) and 'p soft Gt. coupd. to Sw.' (piano, soft, great coupé, to swell). The lyrics are: 'There is a green hill far a-way, With-out a ci - ty wall, Where the dear Lord was'.

Copyright, 1908, by Josiah Booth.

# THERE IS A GREEN HILL FAR AWAY.

First system of musical notation. It consists of three staves: a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#). The vocal line begins with a rest, then the lyrics "er - ci - fied, Who died to save us all. We". Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation. It continues the three-staff format. The vocal line lyrics are "may not know, we can - not tell What pains He had to". Dynamics include *p* (piano).

Third system of musical notation. It continues the three-staff format. The vocal line lyrics are "bear, But we be - lieve it was for us He". Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *pp Sw.* (pianissimo swell). The piano accompaniment ends with a *Man.* (Mancina) marking.

THERE IS A GREEN HILL FAR AWAY.

hung and suf-fer'd there, He hung and suf-fer'd there.

This system contains the first two staves of the musical score. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The lyrics are written below the vocal staff.

He died that we might

*Lento e mesto.* *Andante.*

*p Sw.* *mf Gt.*

*Ped.*

This system contains the next two staves. The vocal line continues with the lyrics "He died that we might". The piano accompaniment includes dynamic markings such as *mf*, *p Sw.*, *mf Gt.*, and *Ped.*. The tempo markings *Lento e mesto.* and *Andante.* are also present. The music continues with a similar rhythmic pattern to the first system.

be for-giv'n, He died to make us good,

This system contains the final two staves of the musical score. The vocal line concludes with the lyrics "be for-giv'n, He died to make us good,". The piano accompaniment continues with the same key signature and time signature, ending with a final chord. The lyrics are written below the vocal staff.



THERE IS A GREEN HILL FAR AWAY.

The musical score is written for voice and piano. It consists of four systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes dynamic markings such as *cres.*, *f*, *mf*, and *cres.*. The lyrics are written below the vocal staves.

*cres.* *f*

That we might go at last to heav'n, Sav'd by His pre-cious

*cres.* *f*

blood. There was no o-ther good e-nough To

*mf* *mf* *mf*

pay the price of sin, He on-ly could un-

*cres.* *cres.* *cres.*

THERE IS A GREEN HILL FAR AWAY.

The musical score is written for voice and piano. It consists of three systems of staves. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like *rit.*, *più lento.*, and *f*.

**System 1:**

Vocal line: - lock the gate Of heav'n, and let us in. Oh,

Piano accompaniment: *rit.* *più lento.* *f*

**System 2:**

Vocal line: dear ly, dear - ly has . . He lov'd, And

Piano accompaniment: *rit.* *f* *più lento.*

**System 3:**

Vocal line: we must love Him too, And trust in His re -

Piano accompaniment: *f*

THERE IS A GREEN HILL FAR AWAY.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "deem - ing blood, and trust in His re - deem - ing blood, And". The piano part includes a dynamic marking of *p* (piano) and a *Su. p* (Sustained piano) marking.

Second system of the musical score. The vocal line continues with the lyrics: "try His works to do, and try . . His works to do." The piano accompaniment includes a *rall.* (rallentando) marking. The system concludes with a *soft Ped.* (soft Pedal) instruction.

Third system of the musical score. The vocal line includes the lyrics: "men, . . A - - men." The piano accompaniment features a *pp* (pianissimo) marking and a *molto rall.* (molto rallentando) marking. The system ends with a *molto rall.* marking.

# 106 (1065) The way is long and dreary.

ADELAIDE A. PROCTER.

HENRY LESLIE.

*Andante.* ♩ = 84.

The first system of musical notation for the song. It consists of a treble and a bass staff, both in 4/4 time and key of B-flat major. The melody is in the treble staff, starting with a piano (*p*) dynamic. The lyrics 'The way is long and dreary, The path is bleak and' are written below the notes.

The second system of musical notation. The melody continues in the treble staff, with lyrics 'bare, . . Our feet are worn and weary, . . But we will not des-' below it. The bass staff provides harmonic support.

The third system of musical notation. The melody continues in the treble staff, with lyrics '- pair; More heavy was Thy burden, More desolate Thy' below it. A crescendo (*cres.*) is marked above the staff.

The fourth system of musical notation. The melody continues in the treble staff, with lyrics 'way; O Lamb of God! O Lamb of God! who takest The sin of the' below it. Dynamics include *f* (forte), *p* (piano), and *cres.* (crescendo).

THE WAY IS LONG AND DREARY.

do. *f* *p*

world . . a - way, Have mer - cy, mer - cy up - on . . . us.

This system contains the first two staves of music. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody begins with a half note 'do' (F) on a ledger line, followed by a half note (B-flat), a quarter note (A-flat), and a half note (G). The accompaniment consists of chords and moving lines in the bass. Dynamics include *f* (forte) and *p* (piano).

*p*

The snows lie thick a - round us, In the dark and gloom-y

*p*

This system contains the third and fourth staves of music. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The melody features a half note (F), a half note (B-flat), a quarter note (A-flat), and a half note (G). The accompaniment consists of chords and moving lines in the bass. Dynamics include *p* (piano).

night ; . . And the tem-pest wails a - bove us, And the stars have hid their

This system contains the fifth and sixth staves of music. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The melody features a half note (F), a half note (B-flat), a quarter note (A-flat), and a half note (G). The accompaniment consists of chords and moving lines in the bass.

*cres* - - - *cen* - - - *do.*

light ; But black-er was the dark-ness Round Cal-v'ry's Cross that

*cres.*

This system contains the seventh and eighth staves of music. The melody continues in the treble clef, and the accompaniment continues in the bass clef. The melody features a half note (F), a half note (B-flat), a quarter note (A-flat), and a half note (G). The accompaniment consists of chords and moving lines in the bass. Dynamics include *cres* (crescendo) and *cres.* (crescendo).



THE WAY IS LONG AND DREARY.

*f* *p* *cres - cen - -*

day; . . O Lamb of God! O Lamb of God! who ta-kest The sin of the

*f* *p* *cres.*

*do.* *f* *p*

world a - way, Have mer - cy, mer - cy up - on . . us.

*f* *p*

*p*

Our hearts are faint with sor - row, Hea - vy and hard to

*p*

bear; . . For we dread the bit - ter mor - row, But we will not des -

# THE WAY IS LONG AND DREARY.

Thou know-est all our an - guish, And  
*cres* *cen*



- - pair; Thou know - est all our an - guish, And  
Thou knowest all our

*cres.*



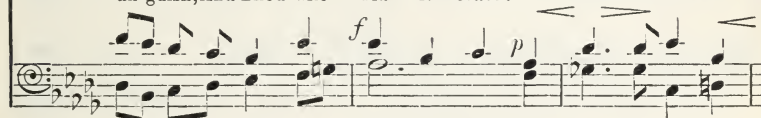
- - pair; . . Thou know - est all our an - - - guish, And

Thou wilt bid it cease : . .

*do.*

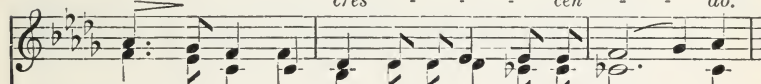


Thou . . . wilt bid it cease : O Lamb of God ! O  
an-guish, And Thou wilt bid it cease :



Thou wilt bid it cease :

*cres* - - - *cen* - - - *do.*

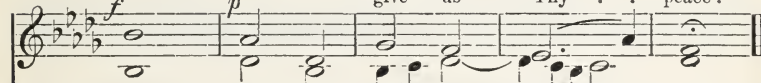


Lamb of God ! who ta - kest the sin of the world . . a -

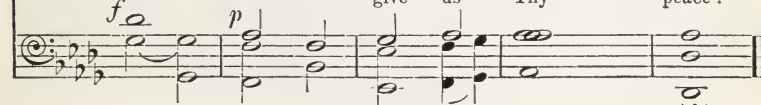
*cres.*



give us Thy . . peace !



way, Give us, give us . . Thy peace !  
*f* *p* give us Thy peace !



# 107 (1066) Thrice=holy Name!

F. T. PALGRAVE.

CLIFFE FORRESTER.

*Andante.* ♩ = 80.

*Su.*

*soft Gt. coupl. to Sw. p*

*soft 16 ft. Ped.*

*Adagio.*

*pp*

Thrice-  
*pp*

*p*

*Tempo 1mo.*

*p*

ho - ly Name, Thrice-ho-ly Name! that sweeter sounds Than streams which down the

*p*

*cres.*

*sf*

*f* \*

val - ley run, And tells of more than hu-man love, And more than hu-man

*cres.*

*sf*

*f*

\* Alternative notes for Sopranos.

Copyright 1906. by W. Garrett Horder.

# THRICE-HOLY NAME !

power, in one ; *Org. mf* First o'er the man-ger -

*Org.*

*Ped.*

- cra-dle heard, Heard since thro' all the choirs on high ; . . O Child of

*ff* *p*

*V*

Ma - ry, Son of God, E - ter-nal, hear Thy chil - dren's cry !

*f*

*pp* *Meno mosso.*

While at Thy blessed Name we bow, Lord Je - sus, be a-mongst us now !

*pp* *p*

*Ped.*

*mf* *p*

*soft Gt. Coupd. to Sw.*

# THRICE-HOLY NAME!

SOPRANO OR TENOR SOLO.

*p*

With - in our earth-dimmed souls call up The

*very legato.*

*soft Ped. 16 ft.*

*poco rit.*

*f*

vi - sion of Thy hu - man years; The Mount . . of the trans-

*poco rit.*

*add to Gt.*

*f*

*p*

*ritard.*

- fig - ured form; The garden of the bit - ter tears; The

*p*

*colla voce.*

*sf*

*p*

Cross uprear'd in dark'ning skies; The thorn-wreath'd Head; the bleeding

*sf*

*p*



# THRICE-HOLY NAME!

*sf* *dim.* *molto rit.* *sotto voce.* *short pause.*

Side ; . . . And whis - per in the heart, "For

*rit.* *pp* *Meno mosso.*

you, For you I left the heav'ns and died."

*pp* *Meno mosso.*

While at the bless-ed

*ppp* *poco cres.* *rit.*

Name we bow, Lord Je - sus, . . be a - mongst us now! . .

*ppp* *poco cres.* *rit.*

THRICE-HOLY NAME!

The first system of the musical score consists of four staves. The top two staves are for vocal parts, showing rests. The bottom two staves are for piano accompaniment, featuring a melodic line in the right hand and a more rhythmic, arpeggiated line in the left hand. The tempo marking *smorzando.* is placed above the piano staves, and *molto rit.* is placed below them.

The second system continues the vocal and piano parts. The vocal staves have rests. The piano accompaniment is marked *Tempo 1mo.* and *Maestoso.* with a forte *f* dynamic. The lyrics "Ah! with faith's sur - est" are written below the vocal staves.

The third system features the piano accompaniment. The right hand has a melodic line, and the left hand has a bass line. The tempo marking *Tempo 1mo.* and *Maestoso.* are present, along with a *Gt. cres.* (Great Crescendo) marking in the left hand and a forte *f* dynamic.

The fourth system contains the vocal parts with the lyrics "in - most eye The riv - en rock-hewn bed we see, Un - treasured of its". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, marked with accents.

THRICE-HOLY NAME!

heaven - ly guest, Tri - umphant o - ver Death in Thee! . . .

And O! when Thou, our Saviour Judge, A - gain shall come in

glo - ry here, . . . With love up - on Thy chil-dren look, And

Unaccompanied.

Org. cres.

*sf*

*ff*

*fff*

Double Ped.

*p*

*molto cres.*

*p*

*molto cres.*

*p*

*cres.*

*cres.*

# THRICE-HOLY NAME !

*Meno mosso.*

bid us read our par - don clear! While at the bless - ed

*pp*

*Meno mosso.*

This system contains the first two staves of music. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics 'bid us read our par - don clear! While at the bless - ed' are written below the vocal staff. The tempo marking 'Meno mosso.' appears at the beginning and end of the system. The dynamic marking 'pp' (pianissimo) is placed above the piano staff.

Name we bow, Lord Je - sus, be a - mongst us now! . .

*Ped. soft 16 ft.*

This system contains the next two staves of music. The vocal line continues with the lyrics 'Name we bow, Lord Je - sus, be a - mongst us now! . .'. The piano accompaniment features a sustained pedal point. The instruction 'Ped. soft 16 ft.' is written below the piano staff.

*smorz. e rit.*

This system contains the final two staves of music. The piano accompaniment concludes with a series of chords. The instruction 'smorz. e rit.' (diminuendo and ritardando) is written above the piano staff.

# 108 (1067). When for me the silent oar.

L. LARCOM. *Very solemn and sustained.*  $\text{♩} = 66$ .

S. BENION.

*p Gt. Org.* When for me the si - lent

*Ped. 16 ft. Open.* *Ped.* oar Parts the Si - lent Riv - er, And I

*poco cres.* s'tand up - on the shore Of the strange For - ev - er,

*mf* *sotto voce.* Shall I miss the loved and known? Shall I vain - ly

*Altos divided.* *mf* *p* *pp* seek mine own? *p Org.* *rit.*



# WHEN FOR ME THE SILENT OAR.

*p* Can the bonds that make us here *f* Know our - selves im -

- mor - tal, *p* Drop a - way, like fo - liage sere, *pp* At life's

*cres.* in - ner por - tal? What is ho - li - est be - low *cres.* Must for

*Moderato.* *cres.* *f* ex - er live and grow. *cres.* *f*

*Moderato.* 80. *f* allargando. *Ped.*

# WHEN FOR ME THE SILENT OAR.

SOPRANO OR TENOR SOLO.

*mf*

He who plants with - in our hearts

*mf*

*Ped.*

*allargando.*

All . . this deep af - fec - tion, Giv - ing, when the form de - parts,

*con espress.*

*rit.*

*gently marked.*

Fade - less re - col - lec - tion, Will but clasp the un - bro - ken chain Clo -

*allargando.*

ser when we meet a - gain.

*dim. e rit.*

*Ped.*

# WHEN FOR ME THE SILENT OAR.

Tempo 1mo.  $\text{♩} = 66$ .

The first system of the musical score is written for piano. It consists of a treble and a bass staff joined by a brace on the left. The key signature has three sharps (F#, C#, G#) and the time signature is 2/2. The melody in the treble staff begins with a series of eighth notes, followed by a half note, and then a series of chords. The bass staff provides a harmonic accompaniment with chords and some moving lines. The first vocal entry is in the treble staff, starting with the lyrics 'There - fore dread I' on a half note, followed by a series of chords. The dynamic marking *pp* (pianissimo) is placed above the first vocal note.

The second system continues the musical score. The treble staff has the vocal line with the lyrics 'not to go O'er the Si - lent Riv - - er:' spread across two measures. The bass staff continues the accompaniment. The dynamic marking *cres.* (crescendo) is placed above the first measure of the vocal line. The system ends with a double bar line.

The third system of the musical score is the most complex, featuring three staves: treble, bass, and a grand staff (treble and bass for the left hand). The treble staff has the vocal line with the lyrics 'Death, thy hastening oar I know; Bear me, Thou Life -' spread across two measures. The bass staff continues the accompaniment. The grand staff at the bottom provides a more detailed accompaniment. The dynamic marking *p* (piano) is placed above the first measure of the vocal line, and *cres.* (crescendo) is placed above the second measure. The system ends with a double bar line.

# WHEN FOR ME THE SILENT OAR.

*rit.* *f* *cres.* *ff*

giv - er, Through the wa - ters to the shore

*rit.* *f* *cres.* *ff*

*rit.* *f* *ff*

Where mine own have . . . gone . . . be - fore.

*rit.* *ritard.* *Adagio.* *pp* *pp*

*p* *Swo.* *ritard.* *pp* *pp*

When I survey the wondrous Cross.

I. WATTS.

MYLES B. FOSTER.

*Andante religioso.*

Ch.

Ch. or<sup>1</sup>  
soft Git.

Sw. Reed.

*senza Ped.*

*mp* BARITONE OR MEZZO-SOPRANO SOLO.

When I sur-vey the won-drous Cross On which the Prince of

*p Sw. Reed in.*

росо

*a poco. cres.*

Glo - ry      died,      My richest gain      I    count    but loss, And

росо

*a poco . cresc.*

*Ped.* 1

Man.

*ten. agitato.*

ten.

pour con-tempt on all my pride, and pour con-tempt on

*agitato.*



# WHEN I SURVEY THE WONDROUS CROSS.

*rit.* all my pride. . . *CHORUS. a tempo lmo.* *mp* When I sur-vey the won-drous Cross On

*mp* *a tempo lmo.*

*rit.* *soft Gt. coupd. to Suc.* 16 ft. Ped.

*poco a poco.* which the Prince of Glo-ry died, My rich-est gain I

*poco a poco.*

*cres.* *agitato.* count but loss, And pour contempt on all my pride, And

*cres.* *agitato.*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The score is divided into several systems. The first system shows the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The fifth system shows the vocal melody and piano accompaniment. The sixth system shows the vocal melody and piano accompaniment. The seventh system shows the vocal melody and piano accompaniment. The eighth system shows the vocal melody and piano accompaniment. The ninth system shows the vocal melody and piano accompaniment. The tenth system shows the vocal melody and piano accompaniment. The eleventh system shows the vocal melody and piano accompaniment. The twelfth system shows the vocal melody and piano accompaniment. The thirteenth system shows the vocal melody and piano accompaniment. The fourteenth system shows the vocal melody and piano accompaniment. The fifteenth system shows the vocal melody and piano accompaniment. The sixteenth system shows the vocal melody and piano accompaniment. The seventeenth system shows the vocal melody and piano accompaniment. The eighteenth system shows the vocal melody and piano accompaniment. The nineteenth system shows the vocal melody and piano accompaniment. The twentieth system shows the vocal melody and piano accompaniment. The twenty-first system shows the vocal melody and piano accompaniment. The twenty-second system shows the vocal melody and piano accompaniment. The twenty-third system shows the vocal melody and piano accompaniment. The twenty-fourth system shows the vocal melody and piano accompaniment. The twenty-fifth system shows the vocal melody and piano accompaniment. The twenty-sixth system shows the vocal melody and piano accompaniment. The twenty-seventh system shows the vocal melody and piano accompaniment. The twenty-eighth system shows the vocal melody and piano accompaniment. The twenty-ninth system shows the vocal melody and piano accompaniment. The thirtieth system shows the vocal melody and piano accompaniment. The thirty-first system shows the vocal melody and piano accompaniment. The thirty-second system shows the vocal melody and piano accompaniment. The thirty-third system shows the vocal melody and piano accompaniment. The thirty-fourth system shows the vocal melody and piano accompaniment. The thirty-fifth system shows the vocal melody and piano accompaniment. The thirty-sixth system shows the vocal melody and piano accompaniment. The thirty-seventh system shows the vocal melody and piano accompaniment. The thirty-eighth system shows the vocal melody and piano accompaniment. The thirty-ninth system shows the vocal melody and piano accompaniment. The fortieth system shows the vocal melody and piano accompaniment. The forty-first system shows the vocal melody and piano accompaniment. The forty-second system shows the vocal melody and piano accompaniment. The forty-third system shows the vocal melody and piano accompaniment. The forty-fourth system shows the vocal melody and piano accompaniment. The forty-fifth system shows the vocal melody and piano accompaniment. The forty-sixth system shows the vocal melody and piano accompaniment. The forty-seventh system shows the vocal melody and piano accompaniment. The forty-eighth system shows the vocal melody and piano accompaniment. The forty-ninth system shows the vocal melody and piano accompaniment. The fiftieth system shows the vocal melody and piano accompaniment. The fifty-first system shows the vocal melody and piano accompaniment. The fifty-second system shows the vocal melody and piano accompaniment. The fifty-third system shows the vocal melody and piano accompaniment. The fifty-fourth system shows the vocal melody and piano accompaniment. The fifty-fifth system shows the vocal melody and piano accompaniment. The fifty-sixth system shows the vocal melody and piano accompaniment. The fifty-seventh system shows the vocal melody and piano accompaniment. The fifty-eighth system shows the vocal melody and piano accompaniment. The fifty-ninth system shows the vocal melody and piano accompaniment. The sixtieth system shows the vocal melody and piano accompaniment. The sixty-first system shows the vocal melody and piano accompaniment. The sixty-second system shows the vocal melody and piano accompaniment. The sixty-third system shows the vocal melody and piano accompaniment. The sixty-fourth system shows the vocal melody and piano accompaniment. The sixty-fifth system shows the vocal melody and piano accompaniment. The sixty-sixth system shows the vocal melody and piano accompaniment. The sixty-seventh system shows the vocal melody and piano accompaniment. The sixty-eighth system shows the vocal melody and piano accompaniment. The sixty-ninth system shows the vocal melody and piano accompaniment. The seventieth system shows the vocal melody and piano accompaniment. The seventy-first system shows the vocal melody and piano accompaniment. The seventy-second system shows the vocal melody and piano accompaniment. The seventy-third system shows the vocal melody and piano accompaniment. The seventy-fourth system shows the vocal melody and piano accompaniment. The seventy-fifth system shows the vocal melody and piano accompaniment. The seventy-sixth system shows the vocal melody and piano accompaniment. The seventy-seventh system shows the vocal melody and piano accompaniment. The seventy-eighth system shows the vocal melody and piano accompaniment. The seventy-ninth system shows the vocal melody and piano accompaniment. The eightieth system shows the vocal melody and piano accompaniment. The eighty-first system shows the vocal melody and piano accompaniment. The eighty-second system shows the vocal melody and piano accompaniment. The eighty-third system shows the vocal melody and piano accompaniment. The eighty-fourth system shows the vocal melody and piano accompaniment. The eighty-fifth system shows the vocal melody and piano accompaniment. The eighty-sixth system shows the vocal melody and piano accompaniment. The eighty-seventh system shows the vocal melody and piano accompaniment. The eighty-eighth system shows the vocal melody and piano accompaniment. The eighty-ninth system shows the vocal melody and piano accompaniment. The ninetieth system shows the vocal melody and piano accompaniment. The ninety-first system shows the vocal melody and piano accompaniment. The ninety-second system shows the vocal melody and piano accompaniment. The ninety-third system shows the vocal melody and piano accompaniment. The ninety-fourth system shows the vocal melody and piano accompaniment. The ninety-fifth system shows the vocal melody and piano accompaniment. The ninety-sixth system shows the vocal melody and piano accompaniment. The ninety-seventh system shows the vocal melody and piano accompaniment. The ninety-eighth system shows the vocal melody and piano accompaniment. The ninety-ninth system shows the vocal melody and piano accompaniment. The hundredth system shows the vocal melody and piano accompaniment.

# WHEN I SURVEY THE WONDROUS CROSS.

*rit.* *Tempo 1mo.*

pour contempt on all my pride.

*rit.* *Tempo 1mo.*

*rit.* *p* *Sw.* *Man.*

*Solo.* *rit.* *mf.* *^* *^* *^*

For bid it, Lord, that I should boast, Save in the Cross of

*Gt. solenne.* *Ped.*

*CHORUS.* *mp.* *cres.*

Christ my God. For bid it, Lord, that I should boast, . .

*mp.* *cres.* *Man.*

# WHEN I SURVEY THE WONDROUS CROSS.

*f rinf.* *Slargando.* *3* *SOLO. Quasi Recit.*

Save in the Cross of . . Christ my . . God : All the vain things that

*f* *3*

*rinf.* *colla voce.* *3*

*Ped.*

*rit. espress.*

charm me most, I sac-ri-fice them to His blood. . .

*Sw. with Oboe.* *colla voce.* *soft Ch.*

*Con tristezza e molto espress.*

See from His

*Oboe Solo.* *(Voix Celeste or Tremulant.)*

*Sw Reed in.* *pp*

The musical score is written for a vocal soloist and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems. The first system features a vocal melody starting with a forte (f) dynamic and a piano accompaniment with a 'rinf.' (rinfacciato) effect. The piano part includes a triplet of eighth notes and a 'Ped.' (pedal) instruction. The second system continues the vocal melody with a 'rit. espress.' (ritardando, expressive) marking and includes a 'colla voce' instruction for the piano part. The third system shows the vocal melody concluding with a 'Con tristezza e molto espress.' (with sadness and very expressive) marking, and the piano part featuring an 'Oboe Solo' and a 'Sw Reed in.' (swell reed in) instruction.

# WHEN I SURVEY THE WONDROUS CROSS.

head, His hands, His feet, Sor - row and love flow min - gled

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a half note 'head', followed by quarter notes for 'His hands, His feet', and then eighth notes for 'Sor - row and love flow min - gled'.

down: See from His head, His hands, His

CHORUS.

pp.

This system begins with the word 'down:' followed by the vocal melody. Above the staff, the word 'CHORUS.' is written. The piano accompaniment starts with a piano (*pp.*) dynamic. The vocal line continues with 'See from His head, His hands, His'.

Ch. or soft Gt.

Sw.

This system continues the piano accompaniment. Above the first staff, the instruction 'Ch. or soft Gt.' is written. Below the second staff, the instruction 'Sw.' is written. The music features sustained chords and arpeggiated figures.

feet, Sor - row and love flow min - gled down:

*p*

This system continues the vocal melody and piano accompaniment. The vocal line includes the words 'feet, Sor - row and love flow min - gled down:'. The piano accompaniment begins with a piano (*p*) dynamic.

Gt.

Trem. off.

Ped.

This system concludes the piece. Above the first staff, the instruction 'Gt.' is written. Below the second staff, the instruction 'Trem. off.' is written. At the bottom of the system, the instruction 'Ped.' is written. The music ends with a final chord and a tremolo effect.

# WHEN I SURVEY THE WONDROUS CROSS.

*Solo. Con anima.*

Did e'er such love and

*Sw.*  
*Gt. St. Diap.*  
*Ped.*

sor - row meet, . . . such

*dim. e rit.*

love and sor - row, Or thorns compose so rich a crown?

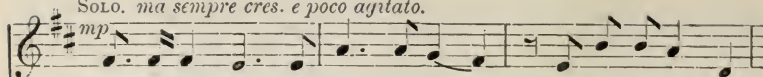
*Sw.* *rit.*

*Full Sw.*



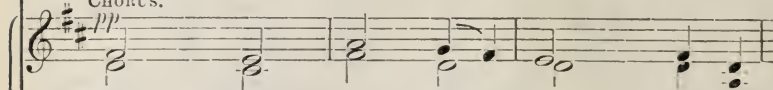
# WHEN I SURVEY THE WONDROUS CROSS.

SOLO. *ma sempre cres. e poco agitato.*

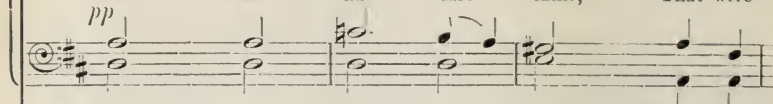


Were the whole realm of na - ture mine, That were a pre - sent

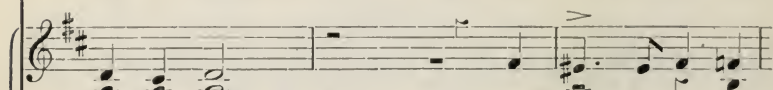
CHORUS.



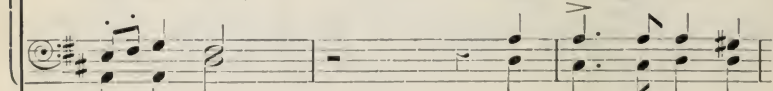
Were all na - ture mine, That were



far too small; Love so a-maz - ing, so di-vine, De -



far too small; Love so di-vine, De -



# WHEN I SURVEY THE WONDROUS CROSS.

*molto cres.*  $\wedge$  *a tempo.*

- mands my soul, . . my life, my all! Love so a-maz - ing,

*colla voce.*

- mands my soul, . . my life, my all!

*molto cres.* *n tempo.* *f p*

*poco accel.*

so . . di - vine, . . . Demands my soul, . . my

*poco accel.*

soul, my life, my all, my

De-mands my soul, . . my

soul, my life, my all, my

*cres.* *poco accel.*

# WHEN I SURVEY THE WONDROUS CROSS.

*rall. maestoso. sostenuto.*

life, . . . my all, . . . my soul, my life, my

life,

*rall.*

soul, my life, my life, my all, my life, my

*rall.*

soul, . . .

*rall. maestoso.*

*Sw.*

*p*

*Man.*

*Lento. Quasi Recit.*

all!

Did e'er such

all!

*Lento.*

*p*

*Ped.*

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is common time (C). The score is divided into two systems. The first system contains the main melody and accompaniment. The vocal line begins with 'life, . . . my all, . . . my soul, my life, my' and continues with 'life, soul, my life, my life, my all, my life, my'. The piano accompaniment consists of chords and single notes. Performance markings include 'rall. maestoso. sostenuto.' at the beginning, 'rall.' in the middle, and 'rall. maestoso.' later. Dynamics include 'p' (piano) and 'Man.' (marcato). The second system begins with 'all!' and 'Did e'er such', followed by another 'all!'. The tempo marking 'Lento. Quasi Recit.' is present. The piano part continues with chords and includes a 'Ped.' (pedal) marking at the end.

# WHEN I SURVEY THE WONDROUS CROSS.

*Poco Andante.*



love and sor-row meet.

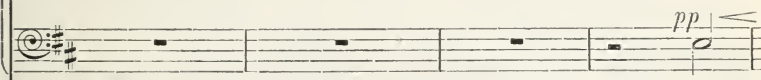
*Lento.*

*pp*



Such

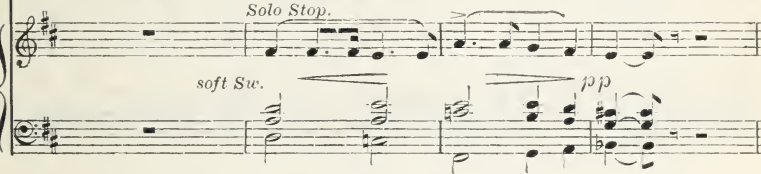
*pp*



*Poco Andante.*  
*Solo Stop.*

*soft Sw.*

*pp*

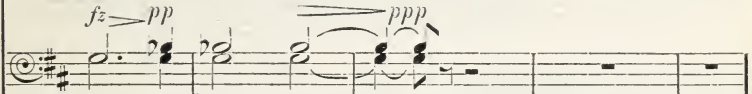
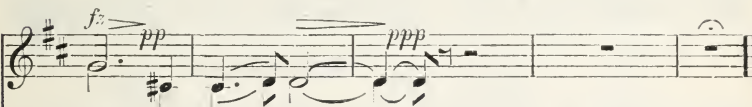


love and sor-row. . . .

*fz*

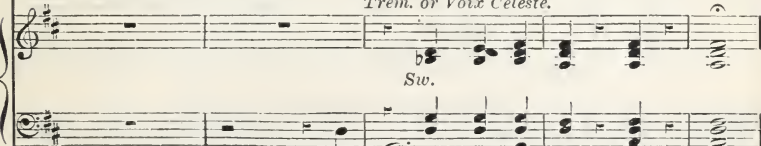
*pp*

*ppp*



*Trem. or Voix Celeste.*

*Sw.*



*soft 16 ft. Ped.*

*16 ft. Open.*

# SECTION IV.

110 (1069)

## Abide with me.

H. F. LYTE. *Andante.* ♩ = 80.

CLIFFE FORRESTER.

*Very sustained.*

*pp* *mf* *dim.*

*soft 16 ft. Ped.*

*p* *rit.* *A - bide with me! Fast falls the e - ven -*

*f* *p poco. rit.*

*f* *p*

*a tempo.*

*bide! When o - ther help - ers fail, and com - forts flee, . .*

*bide!*

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# ABIDE WITH ME.

*cres.* *f* *p* *Org.*

Help of the helpless, O a - bide .. with me!

*f* *p* *p* *Swift to its*

*poco > rit.* *a tempo.* *p* *mf* *mf*

close ebbs out life's lit - tle day; Earth's joys grow dim, its

*gently marked.*

*cres.*

glories pass a - way; Change and de - cay in all around I

*f* *p* *rit.* *Org.* *a tempo.* *pp*

see, . . O Thou, Who changest not, a - bide .. with me!

# ABIDE WITH ME.

UNISON.

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, and then a half note F4. The piano accompaniment (grand staff) features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *f* (forte) and *cres.* (crescendo).

I need Thy pre - sence

The second system of the musical score. The vocal line continues with a half note E4, a half note D4, and a half note C4. The piano accompaniment continues with chords and a melodic line. Dynamics include *f* (forte) and *sf* (sforzando).

ev - 'ry passing hour, — What but Thy grace can foil the tempt - er's

The third system of the musical score. The vocal line continues with a half note B3, a half note A3, and a half note G3. The piano accompaniment continues with chords and a melodic line. Dynamics include *mf* (mezzo-forte).

power? Who like Thy - self my guide and stay can be?

# ABIDE WITH ME.

ORGAN WITH VOICES.

*p* *mf* *ORG.*

Through cloud and sun-shine, O a-bide . . with me!

*cres.* *Trumpets.*

UNISON.  
*Maestoso.*

*I* fear no foe with Thee at hand to bless: . .

*Maestoso.* *ff*

*Altos divided.*

Ills have no weight, and tears no bit-ter-ness, Where is death's

*Ped.*

# ABIDE WITH ME.

sting, where, grave, thy vic - to - ry? I tri - umph

The first system of the musical score for 'Abide with Me'. It consists of two staves, a treble staff and a bass staff, both in 2/4 time and the key of B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are 'sting, where, grave, thy vic - to - ry? I tri - umph'. There are accents (>) over the notes 'sting', 'grave', 'thy', 'vic', 'to', 'ry', and 'tri'.

still, if Thou a - bide with me.

The second system of the musical score. It continues the melody and accompaniment. The lyrics are 'still, if Thou a - bide with me.'. There are dynamic markings: *sf* (sforzando) above the first measure, *sf* above the second measure, *fff* (fortississimo) above the third measure, and *p* (piano) above the fourth measure. There is also a *fff* marking below the fourth measure.

The third system of the musical score, continuing the melody and accompaniment. It features a variety of note values and rests, with the melody often moving in eighth and sixteenth notes. The accompaniment provides a steady harmonic foundation.

*pp* *Meno mosso.*  
molto rit. dim. Hold Thou Thy cross be -

The fourth system of the musical score. It begins with a *pp* (pianissimo) dynamic marking and a tempo change to *Meno mosso.* (less motion). The lyrics are 'Hold Thou Thy cross be -'. There is a *molto rit. dim.* (very ritardando, diminuendo) marking above the first measure of the system. The system ends with a *pp* marking.

# ABIDE WITH ME.

First system of the musical score. It consists of a treble and a bass staff in G minor (three flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The first measure of the treble staff has a fermata. The lyrics are: "fore my clo-sing eyes, . . Shine through the gloom, and point me". The dynamic marking *f* (forte) is placed above the first measure of the second staff.

Second system of the musical score. The treble staff continues the melody, and the bass staff provides accompaniment. The lyrics are: "to the . . skies ; Heaven's morning breaks, and earth's vain shadows". The dynamic marking *ff* (fortissimo) is placed above the first measure of the second staff. The system ends with a *Ped.* (pedal) instruction.

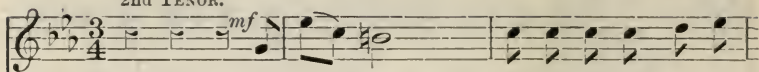
Third system of the musical score. The treble staff continues the melody, and the bass staff provides accompaniment. The lyrics are: "flee, . . In life . . and death, O Lord, a - bide with". The dynamic marking *pp* (pianissimo) is placed above the first measure of the second staff. The tempo marking *Adagio.* is placed above the first measure of the second staff.

Fourth system of the musical score. The treble staff continues the melody, and the bass staff provides accompaniment. The lyrics are: "me, . . . me, a - bide with me !". The dynamic marking *pp* (pianissimo) is placed above the first measure of the second staff. The tempo marking *Voix Celestes.* is placed above the first measure of the second staff. The system ends with a *Voices cease.* instruction. The bass staff has a *soft 16 feet Pedal.* instruction.



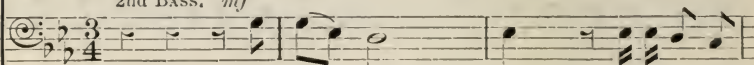
*Andante con moto.*  
2nd TENOR.

H. WALFORD DAVIES.



A - bide with us: for it is to-ward

2nd BASS. *mf*



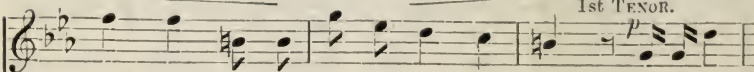
A - bide with us: it is to-ward

*Andante con moto.*



t

1st TENOR.



eve - ning, and the day is now far spent. And He went



eve - ning, and the day is now far spent.



# ABIDE WITH US.

in to a-bide with them. And it came to pass,

*pp*

*pp*

32 ft. Ped.

Detailed description: This system contains the first two lines of the musical score. The top line is a vocal melody in G-flat major (two flats) and 4/4 time. It begins with a half note G-flat, followed by eighth notes A-flat, B-flat, and C, then a half note D-flat, and ends with a half note E-flat. The lyrics 'in to a-bide with them.' are written below the first five notes, and 'And it came to pass,' below the last two. The piano accompaniment consists of two staves. The right hand plays a series of chords: G-flat major, F major, E-flat major, and D-flat major. The left hand plays a simple bass line with notes G-flat, F, E-flat, and D-flat. A '32 ft. Ped.' instruction is placed below the piano part.

when He had sat down with them to meat, He took the bread,.

Detailed description: This system contains the next two lines of the musical score. The vocal melody continues with eighth notes F, E-flat, D-flat, C, B-flat, and A-flat, followed by a half note G-flat. The lyrics 'when He had sat down with them to meat, He took the bread,.' are written below. The piano accompaniment continues with chords: D-flat major, C major, B-flat major, and A-flat major. The left hand continues its bass line with notes C, B-flat, A-flat, and G-flat.

CHORUS. *e molto espress.*

and blessed it, and brake, and gave . . . to

*pp*

*pp*

Detailed description: This system contains the chorus of the song. It begins with the instruction 'CHORUS. e molto espress.' The vocal melody starts with a half note G-flat, followed by eighth notes A-flat, B-flat, and C, then a half note D-flat. The lyrics 'and blessed it, and brake, and gave . . . to' are written below. The piano accompaniment features a more active bass line with notes G-flat, F, E-flat, and D-flat. The right hand plays chords: G-flat major, F major, E-flat major, and D-flat major. The left hand plays a series of eighth notes: G-flat, F, E-flat, D-flat, C, B-flat, A-flat, and G-flat.

# ABIDE WITH US.

them. And their eyes were o - pened, and they

*f* *p*

This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the bass line, and the bottom is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The third staff begins with a grand staff (treble and bass clefs) and a key signature of two flats. The first staff has a dynamic marking of *f* (forte) and the second staff has a dynamic marking of *p* (piano).

knew Him; 1st TENOR. and He vanished out of their sight.

*pp*

This system contains the next three staves of the musical score. The top staff is the vocal line, the middle is the bass line, and the bottom is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The third staff begins with a grand staff (treble and bass clefs) and a key signature of two flats. The first staff has a dynamic marking of *pp* (pianissimo).

## CHORALE. (*Lento espressivo.*)

A - bide with me from morn till eve, For with-out Thee I

*mf* *f*

This system contains the final two staves of the musical score. The top staff is the vocal line, and the bottom is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The first staff has a dynamic marking of *mf* (mezzo-forte) and the second staff has a dynamic marking of *f* (forte).

# ABIDE WITH US.

*dim.*  
can - not live: A - bide with me when night is nigh,  
*dim.* *p*

For with-out Thee . . . *cres.*  
*pp*  
For with-out Thee I dare .. not, I  
*pp* I dare not, dare not, *cres.*  
*pp* For with-out Thee I dare not,

dare not, dare not die, I can - not  
I dare .. not die,  
*f*  
I dare not die, .. with-out Thee, *SOLO.* *FULL.*

*Adagio.*  
live, I dare .. not die. A - men.  
*p*

# 112 (1071) At even, ere the sun was set.

H. TWELLS.

*Andante con espress.*

TENORS AND BASSES.

CUTHBERT HARRIS.

*Andante con espress.*  $\text{♩} = 72$ .

At e - ven, ere the

sun was set, The sick, O Lord, around Thee lay; O in what di - vers

pains they met, in what di - vers pains they met! O with what

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AT EVEN, ERE THE SUN WAS SET.

*f* *poco rit.* *con. espress.* *pp*

joy . . they went a - way ! Once more 'tis e - ventide, and

*f* *poco rit.* *pp*

*cres.* *poco rit.* *mf* *pp*

VOICES AND ORGAN.

*cres.* *mf* *p* *cres.*

we, . . Oppress'd with various ills, draw near: . . What if Thy form we

*cres.* *mf* *p* *cres.*

*f* *ff* *dim.* *p*

can-not see? We know and feel . . that Thou . . art here.

*f* *ff* *dim.* *p*

SOPRANOS.

*p*

O Saviour Christ, our woes dis- pel, For some are sick, and some are sad, And

*p*

AT EVEN, ERE THE SUN WAS SET.

TENORS &  
*mf* BASSES.

some have never lov'd Thee well, And some have lost the love they had. And some have

found the world is vain, Yet from the world they break not free; And

some have friends who give them pain, Yet have not sought a friend in Thee;

And none, O Lord, have perfect rest, For none are wholl - y free from sin; And

QUARTET OR FULL.

And none, O Lord, have perfect rest, For none are wholl - y free from sin; And

And none, O Lord, have perfect rest, For none are wholl - y free from sin; And

AT EVEN, ERE THE SUN WAS SET.

*cres.* *p*

they, who fain would serve Thee best, Are conscious most of wrong with-in ..

*cres.* *p*

FULL CHORUS.

*p* *dim.*

O Saviour Christ, Thou too art Man; Thou hast been troubled, tempted,

*p* *dim.*

*dim.*

tried; Thy kind but searching glance can scan, The ve-ry wounds that shame would

*dim.*

*f*

hide; Thy touch . . . has still its an-cient power; No

*f*

AT EVEN, ERE THE SUN WAS SET.

*cres.* *sf* *pp*

word from Thee can fruitless fall; Hear in this solemn

*cres.* *sf* *p* *pp*

eve - ning hour, And in Thy mer - cy, in Thy mer - cy

*pp* *cres.*

heal us all. A - men.

*rall. e dim.* *pp* *ppp*

*rall. e dim.* *pp* *ppp*

*rall. e dim. ppp* *pp* *ppp*

Ped. Ped.

The musical score is written for voice and piano. It consists of six systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system continues the vocal and piano parts. The third system has a vocal line and piano accompaniment. The fourth system has a vocal line and piano accompaniment. The fifth system has a vocal line and piano accompaniment. The sixth system has a vocal line and piano accompaniment. The score includes various dynamic markings such as *cres.*, *sf*, *pp*, *ppp*, *rall. e dim.*, and *Ped.*. The lyrics are written below the vocal line.



# 113 (1072) Comes, at times, a stillness.

GREGORY SMITH.

HERBERT S. OAKELEY.

*Lento.* ♩ = 60.

Piano introduction in B-flat major, 4/4 time. The music features a gentle, flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *cres.* (crescendo).

DOUBLE QUARTET, OR SEMI-CHORUS.

*pp*

Comes, at times, a still-ness as of e - ven,

*pp*

Vocal and piano accompaniment for the first line. The vocal parts (Double Quartet or Semi-Chorus) enter with a soft *pp* dynamic. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *pp* and *ppp* (pianissimo).

Steep-ing the soul in mem-o-ries of love, of love, As when the glow is.

Vocal and piano accompaniment for the second line. The vocal parts continue the melody with a *pp* dynamic. The piano accompaniment features a more active bass line. Dynamics include *pp* and *ppp*.



COMES, AT TIMES, A STILLNESS.

sinking out of hea-ven, As when the twi-light deepens in the grove. *rall.*

**FULL. Animato.**

Comes, at length, a sound of ma-ny voi - ces, As when the waves break *f*

*Animato. ♩ = 60.* a sound of ma-ny voi-ces, *f*

light - ly on the shore, break light-ly, As when at dawn the *ff* *poco rall.* *p*

*f* *poco rall.* *pp*

COMES, AT TIMES, A STILLNESS.

feather'd choir re - joi - ces, Sing-ing a-loud, because the night is o'er.  
 feather'd choir re-joices, Singing,

*f ff > pp rall.*

DOUBLE QUARTET OR SEMI-CHORUS.

*Lento.* *pp Tempo lmo.*

Comes, at times, a

*pp*

*Lento. ♩ = 60. Tempo lmo.*

*mf p dim. e rall. pp*

COMES, AT TIMES, A STILLNESS.

voice of days de-part-ed, On the dy-ing breath of evening borne,  
dy-ing, dy-ing breath of evening borne,  
dy-ing breath of evening borne,

Sinks then the tra-v'ller, faint and weary-heart-ed, 'Long is the way,' it

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a 2/2 time signature. The score is divided into two systems. The first system contains the first two lines of music, with the voice part singing the lyrics. The second system contains the next two lines of music, also with the voice part singing. The piano accompaniment consists of chords and arpeggiated figures in both the right and left hands. The lyrics are written below the voice staff, with some words hyphenated across lines.

COMES, AT TIMES, A STILLNESS.

*rall.* FULL.  
*Animato.*

*f*

whispers, 'and forlorn.' Comes, at last, a voice of thrilling glad - ness,

*rall.* *f*

a voice of thrilling gladness,

*Animato.*  $\text{♩} = 80.$

*rall.* *f*

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, the middle staff is a vocal line in bass clef, and the bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/2. The tempo markings are 'rall.' and 'Animato.' with a metronome marking of quarter note = 80. The dynamics include 'f' (forte). The lyrics are: 'whispers, 'and forlorn.' Comes, at last, a voice of thrilling glad - ness, a voice of thrilling gladness,'.

Borne on the breez - es . . of the ri - sing day ; Say-ing,

The second system of the musical score continues the vocal and piano parts from the first system. It consists of three staves: vocal treble, vocal bass, and piano grand staff. The key signature remains three flats, and the time signature is 2/2. The lyrics are: 'Borne on the breez - es . . of the ri - sing day ; Say-ing,'.

COMES, AT TIMES, A STILLNESS.

*ff* *poco rall.* *p*

say - ing, The 'Lord shall make an end of sad - ness,'  
make an end, an end of sad - ness,'

*poco rall.* *p*

make an end of sad - ness,'

*f* *poco rall.* *pp*

*f* *ff* *pp rall.*

Say - ing, 'The Lord shall wipe all tears a - way.' A - men.

*f* *ff* *pp rall.*

*f* *ff* *pp*



# 114 (1073) Glory to Thee, my God, this night.

Bishop KEN, &c.

CH. GOUNOD.

Arranged by LEIGH KINGSMILL.

*Moderato.*

The piano introduction is in D major, 4/4 time, and marked *Moderato*. It consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *cres.* (crescendo) and *dim.* (diminuendo).

The first system of the hymn features a vocal melody on a single staff and piano accompaniment on two staves. The vocal line begins with a *p* (piano) dynamic. The piano accompaniment includes a *p* marking on the right hand. The lyrics "Glo - ry to Thee, my God, this night, For all the" are written below the vocal staff.

The second system continues the hymn with vocal and piano parts. The vocal line includes the lyrics "bless-ings of the light; Keep me, O keep me, King of". The piano accompaniment continues with chords and moving lines, maintaining the *Moderato* tempo.

By permission of Messrs. Ambrose Abbott & Co.

GLORY TO THEE, MY GOD, THIS NIGHT.

*cres.*  
 kings, Be - neath Thine own al - night - y wings. *p* For-give me,  
*cres.* *p*  
 Lord, for Thy dear Son, The ill that I . . . this day have  
 done: That with the world, my - self and Thee, I, ere I . . .  
*p* *p* *p* *cres.*

500

# GLORY TO THEE, MY GOD, THIS NIGHT.

TREBLE SOLO.  
a tempo.

*dim. e rall.*

sleep, at . . peace may be. . . Teach me to

*dim. e rall.*

*p*

*dim. e rall.*

*p*

*a tempo.*

*cres.*

live, . . teach me to live, that I may

*cres.*

*dim. e rit.*

dread The grave as lit - tle as my bed: . . Teach me to

*dim. e rit.*

*p*

*a tempo.*

*dim. e rit.*

*p*

*a tempo.*

GLORY TO THEE, MY GOD, THIS NIGHT.

*cres.* *un poco rit.* *f*

die, . . . teach me to die, that so I may Rise

*cres.* *f colla voce.*

*Maestoso.* *\* VERSE.* *p a tempo.*

glorious at the judgment day. Forgive me, Lord, . . . for Thy dear

*p*

*Maestoso.* *p a tempo.*

Son, The ill that I . . . this day have done : That with the

*p*

\* The bars from here to a similar mark \* can be omitted if desired.

# GLORY TO THEE, MY GOD, THIS NIGHT.

world, my-self, and Thee, I, ere I sleep, at peace may

*cres.* *dim. e rall.*

*p* *p cres.* *dim. e rall.*

This system contains the first vocal and piano accompaniment. The vocal part is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The vocal melody begins with a half note 'world', followed by eighth notes for 'my-self, and Thee, I, ere I', and ends with a half note 'sleep, at peace may'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

be. . . Teach me to live, . . . teach me to

TENOR SOLO. *a tempo.*

*p* *a tempo.*

This system features a tenor solo. The vocal part is in treble clef and begins with a half note 'be.' followed by a rest, then 'Teach me to live, . . . teach me to'. The piano accompaniment is in bass clef and starts with a half note 'be.' followed by a rest, then continues with a melodic line. The tempo is marked 'a tempo'.

live, that I may dread The grave as lit-tle as my

*cres.* *dim. e rit.*

*cres.* *dim. e rit.*

This system continues the vocal and piano accompaniment. The vocal part is in treble clef and begins with a half note 'live,' followed by eighth notes for 'that I may dread The grave as lit-tle as my'. The piano accompaniment is in bass clef and features a more active melodic line. The system concludes with a crescendo and a decrescendo/ritardando marking.



GLORY TO THEE, MY GOD, THIS NIGHT.

*p* *a tempo.* *cres*

bed : . . Teach me to die, . . teach me to

*p* *a tempo.* *cres* - - cen - do.

- cen - - do. *un poco rit.* *Maestoso.*

die, that so I may Rise glo - rious at the judg - ment

*f* *Maestoso.*

*colla voce.*

*a tempo.*  
\* CHORUS. *pp*

O may my soul . . on Thee re - pose, And may sweet

*a tempo.*  
day. \* CHORUS.

*a tempo.* *pp*

GLORY TO THEE, MY GOD, THIS NIGHT.

sleep mine eye - lids close : Sleep, that may me more vig - 'rous

*mf cres.*

*mf cres.*

*mf cres.*

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff (treble and bass clefs) providing harmonic accompaniment. The key signature has two sharps (F# and C#). The first staff has lyrics 'sleep mine eye - lids close : Sleep, that may me more vig - 'rous'. Dynamic markings include *mf* and *cres.* (crescendo).

make, To serve my God when I . . a - wake. Then shall the

*f*

*p*

*f*

*p*

*f*

*dim*

*p*

The second system of the musical score continues with three staves. The top staff has lyrics 'make, To serve my God when I . . a - wake. Then shall the'. Dynamic markings include *f* (forte) and *p* (piano). The middle and bottom staves provide harmonic accompaniment. The key signature remains two sharps. The system concludes with a *dim* (diminuendo) and *p* marking.

GLORY TO THEE, MY GOD, THIS NIGHT.

The musical score is written for voice and piano. It consists of six systems of music. The first system shows the vocal melody and piano accompaniment for the first line of the song. The second system continues the melody and accompaniment. The third system introduces a new line of the song. The fourth system continues the melody and accompaniment. The fifth system continues the melody and accompaniment. The sixth system continues the melody and accompaniment.

*cres.* *dim.*  
dawn of morn-ing's glow, Shed ra - diance on my life . . be -

*cres.* *dim.*  
low; And all my be - ing glad - ly sing The praise of . .

*p.* *cres.* *f*  
And all my be - ing, my being gladly sing

*cres.* *f*  
And all my be - ing glad - ly sing

*cres.* *f*  
my E - ter - nal King, the praise of . .

GLORY TO THEE, MY GOD, THIS NIGHT.

*Un poco allargando.*

*f rit.*

my E - ter - nal King, . . the praise of my E -

The first system of the vocal score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps). The melody is simple and hymn-like, with lyrics written below the notes. The first measure of the upper staff has a forte (*f*) dynamic marking, and the first measure of the lower staff has a *rit.* (ritardando) marking.

*Un poco allargando.*

*f*

*rit.*

The piano accompaniment for the first system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a forte (*f*) dynamic marking in the upper staff and a *rit.* (ritardando) marking in the lower staff.

ter - nal King. . .

The second system of the vocal score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The melody continues with the lyrics "ter - nal King. . .". The first measure of the upper staff has a forte (*f*) dynamic marking, and the first measure of the lower staff has a *rit.* (ritardando) marking.

The piano accompaniment for the second system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *ff a tempo.* (fortissimo at tempo) dynamic marking in the upper staff and a *decres.* (decrescendo) marking in the lower staff.

*dim.*

The third system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. The accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *dim.* (diminuendo) dynamic marking in the upper staff.

# 115 (1074) God that madest earth and heaven.

Bishop HEBER & Archbishop WHATELY.

*Andante religioso.*

REGINALD S. BARNICOTT.

The piano introduction is in 4/4 time, starting with a key signature of one flat (B-flat). It features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked *Andante religioso*. The piece begins with a *p* (piano) dynamic. The notation includes various musical symbols such as notes, rests, and bar lines. The word "Manuals." is written below the piano part.

The first system of the hymn features vocal staves and piano accompaniment. The vocal parts enter with the lyrics "God that madest earth and heaven, Dark-ness and". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *pp* (pianissimo). The word "Pedal." is written below the piano part.

The second system of the hymn continues the vocal and piano accompaniment. The vocal parts enter with the lyrics "light : . . Who the day for toil hast giv-en, For rest the night ;". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The word "senza Ped" (senza Pedale) is written below the piano part.

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GOD THAT MADEST EARTH AND HEAVEN.

God that madest earth and heaven, Darkness and

light: Who the day for toil hast giv-en, For rest the night, for

light: Who the day for toil hast giv-en, For rest the night, for

rest the night for rest, . . the night;  
rest the night, for rest the night; . .

rest . . the night, . . the night,

May Thine an-gel

senza Ped.

GOD THAT MADEST EARTH AND HEAVEN.

*pp* guards de - fend us, Slum - ber sweet Thy mer - cy send us, Ho - ly dreams and *f*

hopes at - tend us, *p* This live-long night, this live - long *f*  
 This live - long night, this livelong  
*p* This live long

night.  
*pp*  
 soft Ped.

# GOD THAT MADEST EARTH AND HEAVEN.

Guard us wa-king, guard us sleep-ing, guard us wa-king, guard us sleeping,

*mf* *dim.* *p*

And, when we die, and, when we die,

*pp* *f* *pp* *pp* *f* *pp*

May we in Thy might-y keep-ing All peace-ful.

*mp* *pp* *pp*

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The score is divided into three systems. The first system contains the first line of the hymn. The second system contains the second line. The third system contains the third line and includes a key signature change to one flat (F major) and a time signature change to 4/4. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), and *f* (forte). The piano part includes arpeggiated chords and melodic lines.

# GOD THAT MADEST EARTH AND HEAVEN.

*mf* *cres* *cen*

lie: When the last great call shall wake us, Do not Thou our

*mf* *cres* *cen*

*mf* *cres* *cen*

*do.* *f* With Thee on

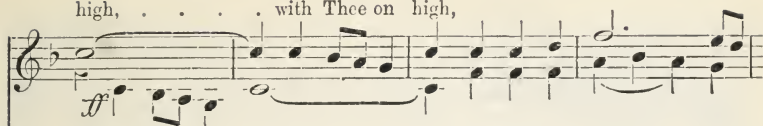
God for - sake us, But to reign in glo-ry take us

*do.* *f* With Thee on

*do.* *f* *ff*

GOD THAT MADEST EARTH AND HEAVEN.

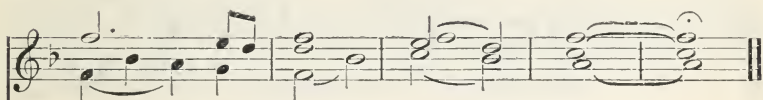
high, . . . with Thee on high,



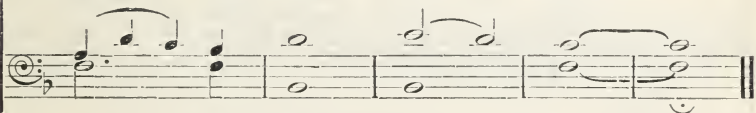
With Thee on high, . . . with Thee on high, with Thee on high, . . . To



With Thee on high, . . .



reign . . . with Thee on . . . high. . . .





# 116 (1075) Morning, Noon, and Night.

R. W. GILDER.

CLIFFE FORRESTER.

VOICES.

SOPRANO.

ALTO.

TENOR.

BASS.

*Andante.*

ORGAN.

*Soft Sw. (8 feet).*

*Add to Full Sw.*

*Manuals. Pedals.*

*p* *f*

The mountain that the morn doth kiss Glad greets its shin-ing

*p* *f*

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MORNING, NOON, AND NIGHT.

neighbour ; Lord, heed the homage of our

*Ped.*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics 'neighbour ; Lord, heed the homage of our'. The bottom staff is a piano accompaniment line, starting with a forte (*f*) dynamic and a pedaling instruction (*Ped.*). The piano part features a series of chords and moving lines in the right hand, while the left hand provides a steady harmonic foundation.

bliss, The incense of our la-bour, The in-cense of our la-bour.

*p* *pp* *Gl. f.*

*Manuals.* *Ped.*

Detailed description: This system continues the musical piece. The vocal line (top staff) has lyrics 'bliss, The incense of our la-bour, The in-cense of our la-bour.' and includes dynamic markings *f* and *Gl. f.*. The piano accompaniment (bottom staff) is divided into two parts: the left hand is labeled 'Manuals.' with dynamics *p* and *pp*, and the right hand is labeled '*Gl. f.*' with a forte dynamic. A pedaling instruction (*Ped.*) is at the end of the system.

MORNING, NOON, AND NIGHT.

Sharp smites the

*dim. p* *sf*

(May be unaccompanied.)

sun like burning rain, And field and flow-er languish;

MORNING, NOON, AND NIGHT.

*pp* *Con espress.* *molto rit.*

..... Hear, Lord, the plead-ing of our pain, The

*pp* *molto rit.*

*p*

*Manuals.*

*Con emozione.* *sf*

pas-sion of our an - guish.

*sf*

*cres. agitato.*

*p* *Full Sw.*

*Ped.*

MORNING, NOON, AND NIGHT.

*Gr. coup. to Sw.*  
*f* *sf* *dim. e rit.*

*p* *Meno mosso.*  
 Now the long sha-dows east-ward creep, The gold-en  
*p*  
*p*  
*Soft 16 ft.*  
*pp*



MORNING, NOON, AND NIGHT.

sun..... is set - ting; Take,  
 sun, The golden sun is set - ting;

sun.....

*Soft Sw.*

*p*

*Peds.*

..... Lord, the worship of our sleep, The praise, The praise of our -

*f* *p*

*f* *p*

*f*

# MORNING, NOON, AND NIGHT.

*p* *ritard. e smorz.* *pp*

get-ting; Take, Lord, the wor-ship of our sleep, The

*p* *pp*

*Sw. p* *pp*

*Soft Ped.*

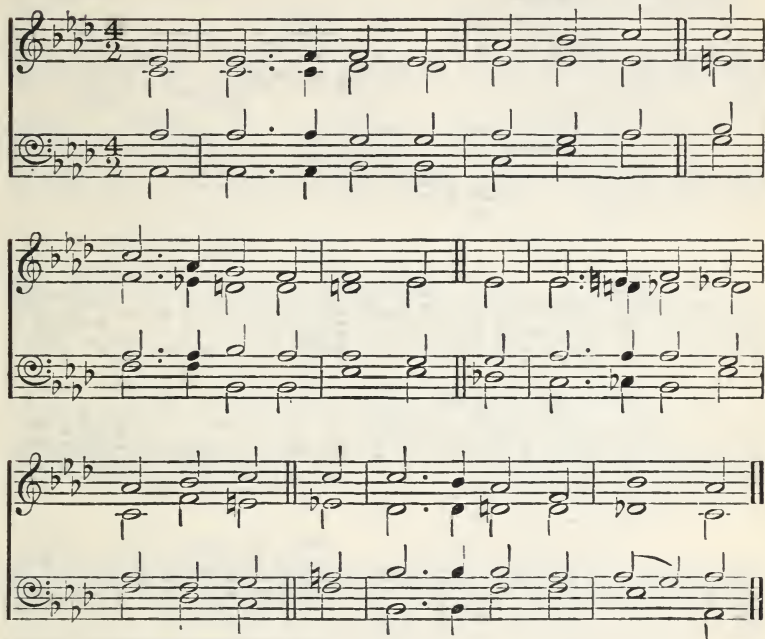
praise of our for-get - - - ting.....

*Soft Sw.* *Oboe.* *pp*

*smorz. e rit.* *ppp*

# 117 (1076) Morning, Noon, and Night.

ARTHUR BERRIDGE.



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1. THE mountain that the morn doth kiss  
Glad greets its shining neighbour ;  
Lord, heed the homage of our bliss,  
The incense of our labour.
2. Sharp smites the sun like burning rain,  
And field and flower languish ;  
Hear, Lord, the pleading of our pain,  
The passion of our anguish.
3. Now the long shadows eastward creep,  
The golden sun is setting ;  
Take, Lord, the worship of our sleep,  
The praise of our forgetting.

RICHARD WATSON GILDER.

# 118 (1077) Softly the silent night.

A. N. BLATCHFORD.

CLIFFE FORRESTER.

*Andante.* ♩ = 72.

*soft Ped. 16 ft.*

*pp* *poco cres.*

Soft-ly the si-lent night Fall-eth from God, . . . On weary wander-

*cres.* *f*

ers O-ver life's road; And as the stars on high Light

*sf* *dim.* *p*

. . . up the darkening sky, . . . Lord, unto Thee we cry, . . . Fa-ther a-

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# SOFTLY THE SILENT NIGHT.

ORG. *pp* *a tempo.*

Love! *Voices cease.* *rit.* *p* Slow-ly on failing wing

*dim.* *pp* *ppp*

Daylight has passed: Sleep, like an angel kind, Folds us at last.

*dim.* *pp* *ppp*

*p*

Peace be our lot this night, Safe . . be our slumber light, . .

*p*

ORG. *pp*

Watched by Thine angels bright, . . Fa-ther a-bove! . . . .

*pp*



# SOFTLY THE SILENT NIGHT.

*poco animato.*

*p* *cres.* *rit.*

*very gently.*

*p* *poco cres.*

And when the gleam of morn Touches our

*poco cres.*

*p*

*cres.*

eyes, . . And the re-turn-ing day . . Bids us a - rise,—

*cres.*

*f*

Hap - py beneath Thy will, . . Stead-fast in joy or ill,

*f*

*f*

SOFTLY THE SILENT NIGHT.

The musical score is arranged in four systems. The first system contains the vocal melody and piano accompaniment. The vocal part is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The piano part is in bass clef with the same key signature and time signature. The lyrics are: "Lord, may we serve Thee still, . . . Fa - ther a - bove,". The second system continues the vocal melody and piano accompaniment. The lyrics are: "Fa - ther a - bove!". The third system continues the vocal melody and piano accompaniment. The lyrics are: "Fa - ther a - bove!". The fourth system continues the piano accompaniment. The tempo marking "Allargando." is present above the piano part. The key signature remains three flats throughout. Dynamics include *sf* (sforzando), *p* (piano), *cres.* (crescendo), and *ff* (fortissimo).

*sf* *p* *cres.*

Lord, may we serve Thee still, . . . Fa - ther a - bove,

*sf* *p* *cres.*

*sf* *p* *cres.*

*ff*

Fa - ther a - bove!

*ff*

*Allargando.*

*ff*

# 119 (1078) Still, still with Thee.

HARRIET BEECHER STOWE.

CLIFFE FORRESTER.

*Moderato.* ♩ = 100.

*pp*

*Sw.*

*allarg.*

*pp* ORGAN WITH VOICES.

*rit.*

Still, still with Thee, when  
with Thee,

*Ped.*

when

*poco cres.*

purple morning break - eth—When the bird waketh, and the shad - ows

*poco cres.*

shad - ows

*p*

*cres.*

flee; . . Fair - er than morn - ing, love-lier than the day - light,

*p*

*cres.*

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STILL, STILL WITH THEE.  
(Gently marked.)

*f* *dim. rit.*

Dawns the sweet consciousness, I am . . . with Thee, . . . dawns the sweet

*dim. rit.*

*pp Org.*

consciousness, I am with Thee. . .

*p* *soft 16 ft.*

*pp Slower. ♩ = 80.* *ppp*

A-lone with Thee, a - mid the mys-tic shad - ows, The sol-emn

*pp* *ppp*

hush of na-ture new - ly born ; A-lone with Thee, . . in

new - ly



# STILL, STILL WITH THREE.

breathless ad-o-ra-tion, In the calm dew and freshness of . . the

morn, . . in the calm dew and freshness of . . the morn.

UNISON.

When sinks the soul, sub-dued by toil, to slum-ber,

*Tempo lmo.*

soft 16 feet Ped.



# STILL, STILL WITH THEE.

Its clo-sing eye looks up to Thee in prayer;

The first system of the musical score for 'Still, Still with Thee'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment consists of chords in the right hand and single notes in the left hand, mostly octaves.

Sweet the re - pose, beneath Thy wings o'er-shadowing, But sweeter

*cres.* *p* *cres.*

*soft Gt. coup. to Sw.* *cres.*

The second system continues the melody. The vocal line has a half note D5, quarter notes E5, F#5, and G5, then a half note A5, and finally a half note B5. The piano accompaniment features a crescendo in the right hand and a 'soft Gt. coup. to Sw.' (soft grand coupé to swell) in the left hand, followed by a crescendo.

still to wake and find Thee there.

*f* *cres.*

The third system continues the melody. The vocal line has a half note C6, quarter notes D6, E6, and F#6, then a half note G6, and finally a half note A6. The piano accompaniment features a forte (f) dynamic and a crescendo in the right hand, and a similar pattern in the left hand.

*ff* *Tempo lmo.*

So shall it be at last, in that bright morn-ing When the soul

The fourth system begins with a forte (ff) dynamic and a tempo change to 'Tempo lmo.' (lento). The vocal line has a half note G4, quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment consists of chords in the right hand and single notes in the left hand, mostly octaves.

Voices with Organ. Pedals 16 ft. open.

# STILL, STILL WITH THEE.

wa-keth, and life's shad - ows flee; . . . Oh! in that hour fair - er than

day- light's dawn - ing, . . . Shall rise the glorious thought, I am with

*Ped.*

*p molto rit. a tempo. Softly as possible.*

Thee, . . . I am with Thee! . . . *ritard to the end.*

*Org*

*Manuals only.*

*ppp*

*(lingeringly)*

*ppp*

*Vox Celestes.*

# 120 (1079) The day is past and over.

ST. ANATOLIUS, tr. J. M. NEALE.

CLIFFE FORRESTER.

*Andante.* ♩ = 80.

VOICES WITH  
ORGAN.

*Sw. 8 ft. with Oboe.*

*Manuals.*

*soft 16 ft. Pedal.*

*dim. e smorz.*

*pp*

The

*cres.*

*f*

day is past and o-ver; All thanks, O Lord, to Thee: I pray Thee that of -

*cres.*

*f*

be: O Jesu, keep me *dim.*

- fence-less The hours of dark may be: O Je-su, keep me in Thy sight, And *dim.*

*p*

*f*

be: O Jesu, keep me

*poco rit.*

save me thro' the com - ing night.

*poco rit.*

*a tempo.*

*pp*

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SOPRANO SOLO. THE DAY IS PAST AND OVER.

*Meno mosso.*

*con espress.*

The joys of day are o-ver : I lift my heart to Thee : And

*Meno mosso.*

*Sw. with Oboe.*

*p Sw. 8 ft. with Oboe.*

*soave.*

*soft Pedal 16 ft.*

*Manuals only.*

*molto rit.*

call on Thee that sin-less

The hours of dark may be : O

*pp*

*f con espress. molto rit.*

*f dim.*

*rit.*

Je - su, make their darkness light, And save me thro' the com - ing

*cres.*

*rit.*

*f*

*dim.*

*rit.*

*soft 16 ft. Pedal.*

night.

*a tempo.*

*pp*

*cres. rit.*



# THE DAY IS PAST AND OVER.

*This verse may be sung unaccompanied.*

*a tempo.*

And ask . .

The toils of day are o-ver, I raise the hymn to Thee And

ask that free from per - il The hours of fear may be. O

Je - su, keep me in Thy sight, And guard me thro' the com - ing

*Great Organ coupled to Sw. with Reeds.*

night.

*May be sung unaccompanied.*

Be Thou my soul's pre-serv-er, O God! for Thou dost know How



THE DAY IS PAST AND OVER.

ma - ny are the per - ils Thro' which I have to go : Org. *ff*

VOICES WITH ORGAN.

Lov - er of men ! O hear *f* my call, And guard and

Pedals open 16 ft.

save me from them all, and guard and save me fr m them

Softer and slower.

*molto rit.*

Org. Ped.

all, guard and save me from them all. . . .

reduce the Stops.

Voices cease.

*Adagio.*

*ppp* Sw. only. *pppp*

Manuals only.

soft 16 ft. Pedals.

G. THRING.

CUTHBERT HARRIS.

*Moderato.*

*Moderato. ♩ = 84.*

*pp*

*Sw. Voix Celestes.*

And spent too

ra - diant morn hath pass'd a - way, And spent too

*soft Gt.*

*p* Creep

soon her gold - en store; The shad ows of de - part - ing day

THE RADIANT MORN.

on, . . . creep on once more. *a tempo.*

Creep on once more. Our

*dim. e rit.* *ppp* Sw. Voix Celestes.

life is but an an-tumn day, Its glo-rious noon how quick-ly past ; —

Lead us, O Christ, Thou living Way, Safe home at last,

# THE RADIANT MORN.

*poco rit.* *espress.*  
safe home at last. *p*

*poco rit.* *pp*  
*a tempo.*  
*Sw. Voix Celestes.*

*cres.*  
by Thy soul - in - spi - ring grace Up - lift our hearts to realms on high ;  
*cres.* *mf*

*cres.* *f* *dim.* Be - yond *mf*  
Help us to look to that bright place Be - yond the sky ; - Where  
*cres.* *f* *dim.* *mf*

*cres.* *Sw. dim.*



light, and life, and joy, and peace In un - di - vi - ded em - pire

*Gt. mf*

*cres.* *f* *rit.*  
reign, And thronging an - gels nev - er cease Their death - less

*cres.* *f* *rit.*

*cres.* *f* *rit.*

*Maestoso.* *f*  
strain ; Where saints are clothed in spot-less white, And eve - ning shadows

*Maestoso.* *f*

The musical score is written for voice and piano. The vocal part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one flat (B-flat). The score is divided into several systems. The first system contains the lyrics 'light, and life, and joy, and peace In un - di - vi - ded em - pire'. The second system contains 'reign, And thronging an - gels nev - er cease Their death - less'. The third system contains 'strain ; Where saints are clothed in spot-less white, And eve - ning shadows'. The piano part includes various markings such as 'Gt. mf', 'cres.', 'f', 'rit.', and 'Maestoso'. The score ends with a double bar line.



# THE RADIANT MORN.

Where Thou, e - ter - nal

nev - er fall,

Where Thou, e - ter - nal, e -

Where Thou, e - ter - nal,

Light of light,

*poco rit.*

- ter - nal Light of light,

Art Lord, art

*poco rit.*

Art Lord,

Lord of all, art Lord, ... Lord of . . all.

# SECTION V.

## 122 (1081) All hail! most holy Morn!

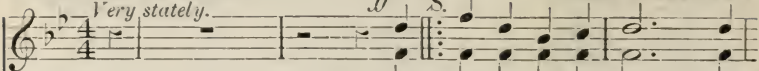
ELISABETH FORRESTER.

CLIFFE FORRESTER.

*Very stately.*

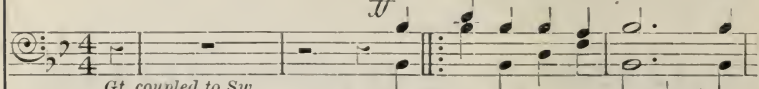
*f*

*S*

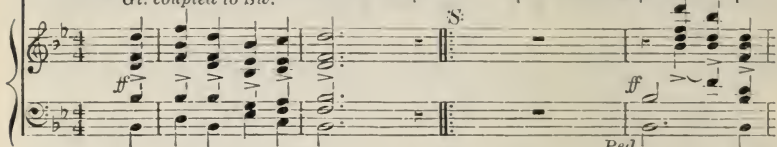


1. All hail! most ho - ly morn! No  
hail! most ho - ly morn! No

*f*



*Gt. coupled to Sw.*



*Ped.*



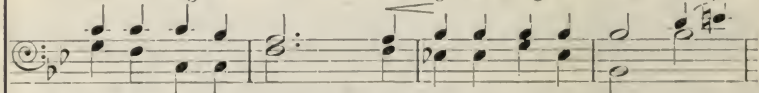
day was yet so bright  
skies were yet so clear

As that when Christ was low - ly born To  
As those that shew'd 'neath sil - v'ry dawn That



fill this world with light!  
Christ our King was here!

Hail Him ye sons of Earth With  
Yea, mightiest King is He, Though



# ALL HAIL! MOST HOLY MORN!

Heav'n-ly choirs a - bove, This Child so dear of low - ly birth Who  
 ten-der, small and frail, And He shall our De - liv - 'rer be, Our

*cres.*

*cres.*

*Allargando.*

reign-eth King of Love! All hail! most ho - ly morn! all hail! No  
 Friend who shall not fail! All hail! most ho - ly morn! all hail! No

*mp* *cres.*

*mp* *cres.*

day was yet so bright As that when Christ was low - ly born To  
 skies were yet so clear As those that shew'd neath sil - v'ry dawn That

*cres.*

*cres.*

*cres.*

# ALL HAIL! MOST HOLY MORN!

*rit.* *fff* *Dal S. for V. 2.*

fill this world with light!  
Christ our King was here!

2. All

*fff*

*rit.* *fff*

*con espress.*

3. All hail! most ho - ly morn, Though

*p*

All hail! that ho - ly

*Andante.* *soft Sw. p*

*Pedals soft 16 ft.*

days in far - off years Must bring that Heart both pain and scorn And

morn! . . . Tho' years must

*pp*

\* Omit this chord after 2nd Verse.



# ALL HAIL! MOST HOLY MORN!

*rit.*

*With devotion. cres.*

*p*

fill those Eyes with tears!

All hail! that ho - ly morn, that morn. Tho'

*Oboe.*

*rit.*

*With expression. cres.*

*p*

sacred blood be shed When Christ shall wear His crown of thorn. And  
When Christ shall wear His crown,

*f*

*pp*

*f*

*pp*

*molto rit.*

*sf*

lie with low - ly dead. All hail! most ho - ly morn, Though

*molto rit.*

*sf*

All hail! . . . most ho - ly

*pp molto rit.*

*sf*

Open 16 ft. Pedals.



# ALL HAIL! MOST HOLY MORN!

*con espress.*

days in far-off years Must bring that Heart both pain and scorn And  
morn! . . . Tho' years must

This system contains the first two staves of the musical score. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 2/2. The music is marked *con espress.*

fill those Eyes with tears! . . .

This system contains the next two staves. The vocal line continues with the lyrics "fill those Eyes with tears! . . .". The piano accompaniment features a *rit.* (ritardando) and *pp* (pianissimo) marking. The system concludes with a *smorzando.* (diminuendo) and a *long pause.*

Tempo 1mo.

All hail! most ho - ly

This system contains the final two staves. The tempo is marked *Tempo 1mo.* (Allegro). The vocal line begins with "All hail! most ho - ly" and is marked *f* (forte). The piano accompaniment also features a *f* marking. The system ends with a final chord.

ALL HAIL! MOST HOLY MORN!

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are printed below the vocal line.

**System 1:**

morn! No day was yet so bright As that when Christ was

**System 2:**

low-ly born To fill this world with light! Hail Him ye sons of

**System 3:**

Earth With Heav'n-ly choirs a - bove, This Child so dear of

**System 4:**

The final system continues the piano accompaniment without lyrics.

ALL HAIL! MOST HOLY MORN!

*cres.* *mp*

low - ly birth Who reign-eth King of Love! All hail! most ho - ly

*cres.* *mp*

*cres.* *mp*

*cres.* *cres.*

morn! all hail! No day was yet so bright As that when Christ was

*cres.* *cres.*

*cres.* *cres.*

*rit.* *f*

low - ly born To fill this world with light!

*rit.*

The musical score is written for voice and piano. It consists of four systems of music. The first system has two vocal staves and a piano accompaniment. The second system also has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The lyrics are: 'low - ly birth Who reign-eth King of Love! All hail! most ho - ly morn! all hail! No day was yet so bright As that when Christ was low - ly born To fill this world with light!'. Performance markings include 'cres.' (crescendo), 'mp' (mezzo-piano), 'rit.' (ritardando), and 'f' (forte). The piano part features arpeggiated chords and sustained notes.

# 123 (1082) As with gladness men of old.

W. CHATTERTON DIX.

H. WALFORD DAVIES.

As with glad - ness men of old Did the gui - ding  
 As with glad - ness men of old Did the  
 As with glad - ness men of old . . Did the

star be - hold, As with joy they hail'd its light,  
 star be - hold, . . . As with joy they hail'd its light,  
 gui - ding star be - hold, As with joy they hail'd its light,  
 gui - ding star . . be - hold, As with joy they hail'd its light,

Lead - ing on - ward, beam - ing bright;  
 Lead - ing on - ward, beam - ing bright;  
 . . . Lead - ing on - ward, beam . ing bright;

*f* So, most gra - cious Lord, may we . . . *dim.* *p* Ev - er - more, ev - er -  
*f* So, most gra - cious Lord, may we *dim.* *p* Ev - er -



# AS WITH GLADNESS MEN OF OLD.

- more be led to Thee, . . . be led to . . Thee.  
 - more be led to Thee, . . be led to Thee.  
 - more be led to Thee, be led to Thee.  
 - more be led to Thee.

As with joy - ful steps they sped, Sa - viour, to Thy  
 As with joy - ful steps they sped, Sa - viour, to Thy  
 As with joy - ful steps they sped, Sa - viour,  
 As with joy - ful steps they sped, . . Sa - viour,

low - ly bed, There to bend the knee be - fore  
 low - ly bed, . . There to bend the knee be - fore  
 to Thy low - ly bed, There to bend the knee be - fore  
 to Thy low - ly bed, There to bend the knee be - fore . .  
 Thee whom heaven and earth a - dore :

Thee whom heaven and earth a - dore :  
 Thee whom heaven and earth a - dore : . .  
 . . . Thee whom heaven and earth a - dore : . .



AS WITH GLADNESS MEN OF OLD.

*f* *dim.* *p*

So may we with will - ing feet . . . Ev - er, ev - er

the mer - cy - seat, . . . the mer - cy - seat.

seek the mer - cy - seat, . . . the mer - cy - seat.

the . . . mer - cy - seat.

the mer - cy - seat.

*p*

Ho - ly Je - sus, ev - 'ry day Keep us in the

Ho - ly Je - sus, ev - 'ry day Keep us in the

Ho - ly Je - sus, ev - 'ry day Keep us

*p* Ho - ly Je - sus, ev - 'ry day . . . Keep us

nar - row way; And, when earth - ly

nar - row way; And, when earth - ly

in . . . the nar - row way; And, when

in the nar - row way; And, when

# AS WITH GLADNESS MEN OF OLD.

things are past, Bring our ran - somed  
*cres.*  
earth - ly things are past, Bring our ran - somed  
things are past, Bring our  
earth - ly things are past, . Bring our

souls at . . last  
*f*  
souls at . . last  
ran - somed souls at . . last Where they need no . .  
*f*  
ran - somed souls at . . last . .

Where no clouds, . . . *dim.*  
star to guide, . . . Where no clouds Thy glo - ry hide, where no  
*f*

*e rall.*  
*p* clouds . . Thy glo - ry hide, A - men.  
clouds . . Thy glo - ry hide, *pp*  
*mf* where no clouds Thy glo - ry hide, *pp*

# 124 (1083)    little town of Bethlehem.

PHILLIPS BROOKS.

H. WALFORD DAVIES.

(SOPRANOS.)



The musical score is written for Soprano, Piano, and Organ. The Soprano part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Piano and Organ parts are in treble and bass clefs, also with a key signature of one sharp and 4/4 time. The lyrics are written below the Soprano line, with some words aligned under the Piano and Organ lines. The score is divided into several systems, with the lyrics continuing across the systems. The lyrics are as follows:

1 *p* O lit - tle town of  
 2 For Christ is born of  
 3 *p* How si - lent - ly, how

Beth - le - hem, How still we see thee lie! A - bove thy deep and  
 Ma - ry; And ga - ther'd all a - bove, While mor - tals sleep, the  
 si - lent - ly, The wondrous gift is given! So God im - parts to

dreamless sleep, The si - lent stars go by; *m* Yet in thy dark streets  
 an - gels keep Their watch of wond'ring love. *f* O morn - ing stars! to -  
 hu - man hearts The bless - ings of His heaven. No ear may hear His

shi - neth The ev - er - last - ing light; The hopes and fears of all the years Are  
 ge - ther Proclaim the ho - ly birth, And prais - ess to God the King, And  
 com - ing; But in this world of sin, Where meek souls will re - ceive Him still, The

# O LITTLE TOWN OF BETHLEHEM.

met in thee to - night!  
peace to men on earth!  
dear Christ en - ters in.

*pp*

## REFRAIN. HARMONY.

m O ho - ly Child of Beth - le - hem! De - scend to us, we pray;

Cast out our sin and en - ter in - Be born in us to - day!

*cres.*  
We hear the Christ - mas an - gels f The great glad ti - dings tell;  
*cres.*

Oh, come to us, a - bide with us, Our Lord Em - man - u - el! A - men.

*f* *dim.* *pp*

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# 125 (1084) Though poor be the Chamber.

H. F. CHORLEY.

*Moderato quasi Andante.*

C. GOUNOD.

Arranged by A. BERRIDGE.

*Siv. Diaps. & Flute.*

*senza Ped.* *Ped.*

*cres.* *dim.*

The piano introduction is in 6/4 time, featuring a melody for 'Siv. Diaps. & Flute' and a bass line. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass line consists of a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. The piece includes a crescendo and a decrescendo.

SOPRANOS.

*mf*

Though poor be the cham - ber, Come here, come and a -

*mf*

*senza Ped.*

The vocal entry for Sopranos is in 6/4 time, marked *mf*. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a series of eighth notes in the bass: G3, F3, E3, D3, C3, B2, A2, G2. The piano part is marked *senza Ped.*

- dore: . . . Lo! the Lord of hea - ven

*cres.* *dim.*

The vocal continuation for Sopranos is in 6/4 time. The melody continues with a half note D5, followed by quarter notes C5, B4, and A4, then a half note G4. The piano accompaniment features a series of eighth notes in the bass: G3, F3, E3, D3, C3, B2, A2, G2. The piano part includes a crescendo and a decrescendo.

Hath to mor - tals giv - - en Life for ev - er -

*cres.* *dim.*

The vocal continuation for Sopranos is in 6/4 time. The melody continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a series of eighth notes in the bass: G3, F3, E3, D3, C3, B2, A2, G2. The piano part includes a crescendo and a decrescendo.

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THOUGH POOR BE THE CHAMBER.

- more, Life for ev - er - more, . . Life for ev - er -

*p*

- more. . . . .

*Ped.*

*mf*

Shep - herds who fold - ed your flocks be - side you,

*mf*

*Gt. Open Diapason.*  
*mf*

THOUGH POOR BE THE CHAMBER.

The musical score is written for voice and guitar. It consists of four systems of staves. The first system has a vocal line and a guitar accompaniment. The second system has a vocal line and a guitar accompaniment. The third system has a vocal line and a guitar accompaniment. The fourth system has a vocal line and a guitar accompaniment. The guitar part is marked with 'Solo. Gt.' and 'Gt.'.

Tell what was told you by an - gel - voi - ces

*Solo. Gt.*

*Sw.*

near, . . . "To you this night . . . is

*Gt.*

born He who will guide you Thro' paths of

THOUGH POOR BE THE CHAMBER.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, with lyrics: "peace, to liv - ing wa - ters clear." The piano accompaniment consists of two staves: the right hand plays chords in the treble clef, and the left hand plays a bass line in the bass clef. Both parts include a *rit.* (ritardando) marking at the end of the phrase.

Second system of the musical score. The vocal line continues with the lyrics: "Though poor be the cham - ber, Come here, come and a -". The piano accompaniment continues with chords and a bass line. A *p* (piano) dynamic marking is present at the beginning of the system.

Third system of the musical score. The vocal line continues with the lyrics: "- dore : . . Lo ! the Lord of hea - ven". The piano accompaniment continues with chords and a bass line. Both parts include a *cres.* (crescendo) marking at the beginning of the system.

THOUGH POOR BE THE CHAMBER.

*rit.*

Hath to mor - tals giv - en Life for ev - er -

*rit.*

*cres.* *dim.* *rit.* *reduce.*

- more !

*p* *Gt. coupd. to Sw.* *cres.* *dim.* *p*

*p* TENORS AND BASSES.

Kings from a far land, draw near and be -

*p* *Gt.*

*senza Ped.*

THOUGH POOR BE THE CHAMBER.

- hold Him, Led by the beam whose

*Gt.*

*Sw.*

SOPRANO & CONTRALTO.

warn - ing bade you come; . . . Your crowns cast

*tr* *Fl.*

down, . . . with robe - - roy - al en -

*Sw.* *Gt.*

- fold Him, Your King des

*Gt. Fl.* *Sw.*



# THOUGH POOR BE THE CHAMBER.

*rit.*

- cends to earth from bright - er home. . .

*rit.*

*p*

Though poor be the cham - ber, Come here, come and a -

*p*

*p*

*Pedals.*

*cres.*

- dore: . . . Lo! the Lord of hea - ven

*cres.*

*cres.*

# THOUGH POOR BE THE CHAMBER.

*rit.*

Hath to mor - tal giv - en Life for ev - er -

*rit.*

*cres.* *dim.* *rit.* *reduce.*

more!

*p* *Gt. coupled to Sw.* *cres.* *dim.* *p*

BASSES.

Wind, to the co - - dars pro -

*soft Gt. 8 and 4 ft.* *Sw.* *Ped.*

THOUGH POOR BE THE CHAMBER.

claim the joy - ful sto - - ry;

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a half note 'claim', followed by a quarter note 'the', a quarter note 'joy', a half note 'ful', a half note 'sto', and a half note 'ry;'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

Wave of the sea, the

*Sw.*

*Gt.*

The second system of the musical score. The vocal line has a half note 'Wave', a half note 'of', a half note 'the', a half note 'sea,', and a half note 'the'. The piano accompaniment continues with similar patterns. A 'Sw.' (Swell) marking is placed above the piano staff, and a 'Gt.' (Great) marking is placed below the bass staff.

ti - dings bear . . a - far: . . .

*p*

*The*

*p*

The third system of the musical score. The vocal line has a half note 'ti', a half note 'dings', a half note 'bear . .', a half note 'a - far:', and a half note 'The'. The piano accompaniment continues. Dynamic markings 'p' (piano) are placed above the vocal staff and below the piano staff. The system concludes with a final chord in the piano accompaniment.

THOUGH POOR BE THE CHAMBER.

The musical score is arranged in three systems, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has one sharp (F#), and the time signature is 2/4.

**System 1:** The vocal line begins with the lyrics "night is gone! . . . be -". The piano accompaniment features a dense texture of sixteenth-note chords in the right hand and sustained bass notes in the left hand. Dynamic markings include *f* (forte) and *Pedals.* (pedals).

**System 2:** The vocal line continues with "- hold, in all . . . its glo - - ry, All". The piano accompaniment maintains the rhythmic pattern of sixteenth-note chords. The key signature changes to two sharps (F# and C#).

**System 3:** The vocal line concludes with "broad and bright ri - ses th'E -". The piano accompaniment continues with the same rhythmic texture. Dynamic markings include *ff* (fortissimo) and *f* (forte).

THOUGH POOR BE THE CHAMBER.

*f* *rit.*

ter - nal Morn - ing Star.

*f* *rit.* *ff*

*Maestoso.*

Though poor be the cham - ber, Come here, come and a -

*Maestoso.*

*f*

- dore : . . . Lo ! the Lord of hea - ven



THOUGH POOR BE THE CHAMBER.

First system of the musical score. It features a vocal melody in G major (one sharp) and a piano accompaniment in G major. The vocal line has lyrics: "Hath to mor - tals giv - en". The piano accompaniment consists of chords and moving lines in both hands. The system ends with a *dim.* (diminuendo) marking.

Second system of the musical score. The vocal line continues with lyrics: "Life for ev - er - more, Life for ev - er -". The piano accompaniment continues with chords and moving lines. The system ends with a *cres. e rit.* (crescendo and ritardando) marking.

Third system of the musical score. The vocal line continues with lyrics: "more, . . . Life . . . for ev - er - more! . . .". The piano accompaniment continues with chords and moving lines. The system ends with a *cres. e rit.* (crescendo and ritardando) marking.

GEORGE WITHER (b. 1588).

H. WALFORD DAVIES.

*Andante tranquillo.*

Might thro' the world be

The first system of the musical score is written for voice and piano. It begins with a treble and bass staff in 4/4 time, key of B-flat major. The tempo is marked 'Andante tranquillo' and the dynamics 'mp'. The melody is in the voice part, and the piano accompaniment consists of chords and moving lines in both hands.

That so Thy bless-ed Birth, O Christ, Might thro' the

spread a - bout,

The second system continues the melody and accompaniment. It includes a key signature change to B-flat major and a time signature change to 2/4. The dynamics are marked 'mf'.

world be spread a - bout, The star ap - pear - ed in the

Where-by the

Gen-tiles found Thee out;

The third system continues the melody and accompaniment. It includes a key signature change to B-flat major and a time signature change to 2/4. The dynamics are marked 'mf'.

Where - by the Gen-tiles found Thee out;  
East, Whereby the Gentiles, whereby the Gen-tiles found Thee out;

Where - by the Gen-tiles found Thee out;

The fourth system continues the melody and accompaniment. It includes a key signature change to B-flat major and a time signature change to 2/4. The dynamics are marked 'f' and 'p'.

And of - fered Thee Myrrh, In - cense, Gold,  
And of - fered Thee Myrrh, In - cense, Gold,

# THE BLESSED BIRTH.

Thy three-fold of - fice to . . . un - fold.

Thy three - - fold of - fice to un - fold.  
Thy three-fold, three-fold of - fice to un - fold.

Thy three-fold of - fice to . . . un - fold.

In - stead of Myrrh, pre -

Tears that from true re - pent - ance drop, In - stead of

sent will we :

Myrrh pre - sent will we : For In - cense we will of - fer

Our prayers and prais - es un - to Thee ; . . .

Our prayers and prais - es, prayers and prais - es un - to Thee ;

Our prayers and prais - es un - to Thee ;

# THE BLESSED BIRTH.

And bring for gold each pi - ous deed,  
gold each pi - ous deed,

Which doth from sav - ing faith . . . pro - ceed.  
Which doth . . . from sav - ing faith pro - ceed.  
Which doth from sav - ing, sav - ing faith pro - ceed.

And as those wise men nev - er went

vis - it Her - od a - ny . . . more, . . . So, find - ing  
To vis - it Her - od an - y . . . more, So, find - ing

# THE BLESSED BIRTH.

Thee, we will re - pent      Our cours-es fol - lowed

Thee, we will re - pent      Our cours-es follow-ed, our cours-es

Our cours-es

here - to - fore;      And that we

fol - lowed here - to - fore;      And that we

home - - ward may re - tire      The way by

home - ward may re - tire      The way . . .

home-ward may . . . re - tire      The way by

Thee we will . . . en - quire.

Thee by Thee we will en - quire.      A - men.

Thee we will, we will en - quire.

Thee we will . . . en - quire.



# 127 (1086) The Child of sweet Mary.

ELIZABETH FORRESTER.

CLIFFE FORRESTER.

*Andantino.*  
*Sw. Oboe 8 ft.*

*pp* Choir.

*Ped. soft 16 ft. coup. to Choir 8 ft.*

1. With a maid-en most low-ly, Most pure and most kind, Was the  
2. In the Win-ter, cold Winter, Came Christ on this earth, Thro' the

*p*

*add soft 8 ft.*

*pp* *cres.*

Sa-viour all ho-ly His ref-uge to find. . . . }  
dark-ness of Winter Shone bright-ly that birth. . . . }

*pp* *cres.*

*dim.*

*f*

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THE CHILD OF SWEET MARY.

Musical score for the hymn "O Mary, Sweet Mary, What". The score is written for three parts: Soprano, Alto, and Tenor/Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: "O Ma - ry, sweet Ma - ry, What". The score includes dynamic markings: *f* (forte), *p* (piano), and *cres.* (crescendo). The instruction "Voices alone." is written below the vocal staves. The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the piano accompaniment.

joy was thine own When the Child of sweet Ma-ry For Sa-viour was

known! . . .

With a  
In the

*soft Ch. 8 ft. coupd. to Siv.*

*pp*

*Man.*

*soft Ped. 16 ft.*

# THE CHILD OF SWEET MARY.

maid - en most low - ly, Most pure and most kind, Was the Sa-viour all  
Win - ter, cold Win-ter, Came Christ on this earth, Thro' the dark-ness of

*pp*

*pp*

*pp*

*cres.* *f* *Dal. S. for V. 2.*  
ho - ly His ref-uge to find.  
Win-ter Shone brightly that birth.

*f*

*cres.* *f* *p* *pp*

*Meno mosso.*  
3. In the days of our sad-ness, Our

*p*

*rit.* *p*

# THE CHILD OF SWEET MARY.

weak-ness, our woe, We'll for-get not that sad-ness Our Sa-viour did

*p*

*p*

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal staff. Dynamics include *p* (piano) in the vocal line and *p* in the piano accompaniment.

know.

*f*

*o*

This system contains the next two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature remains two flats. The lyrics are written below the vocal staff. Dynamics include *f* (forte) in the piano accompaniment and *o* (organ) in the vocal line.

Ma-ry, poor Ma-ry, What sad-ness had she When the Child of sweet

*pp*

*pp*

*pp*

This system contains the final two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature remains two flats. The lyrics are written below the vocal staff. Dynamics include *pp* (pianissimo) in the vocal line and *pp* in the piano accompaniment.



# THE CHILD OF SWEET MARY.

*rit.* *ppp*

Ma-ry Was nail'd on the Tree!

*rit.* *ppp*

*cres. poco a poco.* *stringendo.*

*f* *p*

In the days of our sad-ness, Our weakness, our

*f* *p*

*agitato.* *cres.* *f*

*rit. e smorz.* *ppp*

woe, We'll for-get not that sad-ness Our

*rit. e smorz.* *ppp*

Sa-viour did know.

*Ch. 8 ft.*

*soft 16 ft.*

The musical score is written for voice and piano. It begins with a vocal melody in G-flat major (three flats) and 4/4 time. The piano accompaniment starts with a series of chords in the right hand and a more active line in the left hand. The score includes several dynamic markings: *ppp* (pianissimo), *f* (forte), and *p* (piano). Tempo and mood markings include *rit.* (ritardando), *cres. poco a poco.* (crescendo poco a poco), *stringendo.* (stringendo), *agitato.* (agitato), and *rit. e smorz.* (ritardando e smorzando). The lyrics are: 'Ma-ry Was nail'd on the Tree! In the days of our sad-ness, Our weakness, our woe, We'll for-get not that sad-ness Our Sa-viour did know.' The score concludes with a final chord in the piano part, marked *Ch. 8 ft.* and *soft 16 ft.*



# THE CHILD OF SWEET MARY.

*Sw. Oboe.*

*Sw. Fagotto, 8 ft.*  
*pp pp*

*p*

*p*  
In the Win-ter, cold Win-ter, Came

*p*

*pp* *cres.*  
Christ on this earth, Thro' the dark-ness of Win-ter Shone bright-ly that

# THE CHILD OF SWEET MARY.

birth. . . . . O Ma - ry, sweet

*f* *p* *f* *p*

*Voices alone.*

*f* *dim.* *p*

This system contains the first two staves of music. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The vocal part begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment begins with a half note G3, followed by a half note A3, and then a half note B3. The vocal part then has a rest for four measures, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment has a rest for four measures, followed by a half note G3, a half note A3, and a half note B3. The system ends with a double bar line.

Ma - ry, What joy was thine own When the Child of sweet Ma - ry For

*cres.* *cres.* *pp* *pp*

This system contains the third and fourth staves of music. The vocal part begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment begins with a half note G3, followed by a half note A3, and then a half note B3. The vocal part then has a rest for four measures, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment has a rest for four measures, followed by a half note G3, a half note A3, and a half note B3. The system ends with a double bar line.

Sa - viour was known ! .

*pp* *cres.*

This system contains the fifth and sixth staves of music. The vocal part begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment begins with a half note G3, followed by a half note A3, and then a half note B3. The vocal part then has a rest for four measures, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment has a rest for four measures, followed by a half note G3, a half note A3, and a half note B3. The system ends with a double bar line.

# THE CHILD OF SWEET MARY.

*p* *cres.* *cres.*

In the Win-ter, cold Win-ter, Came Christ on the earth, Thro' the

*p* *cres.* *cres.*

dark-ness of Win-ter Shone brightly that birth.

*f* *f* *f*

*dim.* *p* *ritard.* *pp*

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system concludes the piece with a vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

## Christ, our helper and life-giver.

E. C. HOMBURG, 1659, tr. G. W. DAISLEY.

BACH.

*Allegro moderato.*

1. Christ, our help - er and . . life - giv - er,  
 2. Feat - ly through the fight . . He bore Him,  
 3. New.. a - gain in youth . . and beau - ty

1. Christ, our help - er and . . life - giv - er,  
 2. Feat - ly through the fight He bore Him,  
 3. New a - gain in youth and beau - ty

1. Christ, our help - er and . . life - giv - er,  
 2. Feat - ly through the fight . . He bore Him,  
 3. New.. a - gain in youth and beau - ty

Did . . Him - self to death de - liv - er, Now.. all  
 Sa - tan's ar - mies fled . . be - fore Him. Not . . a  
 Earth takes up her tune - ful du - ty. All . . things

Did Him - self to death de - liv - er, Now.. all  
 Sa - tan's ar - mies fled be - fore Him. Not . . a  
 Earth takes up her tune - ful du - ty. All . . things

Did . . Him - self to death de - liv - er, Now.. all  
 Sa - tan's ar - mies fled be - fore Him. Not . . a  
 Earth takes up her tune - ful du - ty. All . . things

(These Sacred Part-Songs should, if possible, be sung without accompaniment.)

This and the following 5 numbers are inserted by permission of Messrs. Breitkopf and Härtel.

# CHRIST, OUR HELPER AND LIFE-GIVER.

glo - rious from . . the strife, Brings us vic - t'ry,  
fiend can shame us more, Rage his an - ger  
liv - ing far . . . and wide Don the dress of

brings us life, Death's cruel bands a - sun - der  
ne'er so sore. Where - fore Zi - on . . now . . re -  
Eas - ter - tide. E'en the seas for joy . . are



# CHRIST, OUR HELPER AND LIFE-GIVER.

*più f*

rend - ing, Crown'd with glo - ry . . nev - er  
- joi - ces, Peal - ing out with . . my - riad  
sing - ing, Clear . . o'er vale and . . mount is

*più f*

rend - ing, Crown'd with . . glo - ry nev - er  
- joi - ces, Peal - ing . . out with my - riad  
sing - ing, Clear o'er . . vale and mount . . is

*più f*

rend - ing, Crown'd with glo - ry nev - er  
- joi - ces, Peal - ing out . . with my - riad  
sing - ing, Clear . . o'er vale . . and mount . . is

*più f*

rend - ing Crown'd with . . glo - ry nev - er  
- joi - ces, Peal - ing . . out with my - riad  
sing - ing, Clear o'er . . vale and mount is

*ff* *rit.* *ff*

end - ing. } Al - le - lu - ia, . . Al - le - lu - - ia.  
voi - ces, }  
ring - ing, }

*ff* *rit.* *ff*

end - ing. } Al - le - lu - ia, . . Al - le - lu - - ia.  
voi - ces, }  
ring - ing, }

*ff* *rit.* *ff*

end - ing. } Al - le - lu - ia, . . Al - le - lu - ia.  
voi - ces, }  
ring - ing, }

*ff* *rit.* *ff*

end - ing. } Al - le - lu - ia, . . Al - le - lu - ia.  
voi - ces, }  
ring - ing, }

J. F. ZIHN, 1688, tr. G. W. DAISLEY.

BACH.

*Allegro moderato.*

*f* *mp* *cres.* *f*

1. God liv - eth still! Soul, why ta - kest thought of ill?  
 2. God liv - eth still! Soul, why fear - est ought of ill?

*f* *mp* *cres.* *f*

1. God liv - eth still! Soul, why ta - kest thought of ill?  
 2. God liv - eth still! Soul, why fear - est ought of ill?

*f* *mp* *cres.* *f*

1. God liv - eth still! Soul, why ta - kest thought of ill?  
 2. God liv - eth still! Soul, why fear - est ought of ill?

*f* *mp* *cres.* *f*

1. God liv - eth still! . . . Soul, why ta - kest thought of ill?  
 2. God liv - eth still! . . . Soul, why fear - est ought of ill?

*mf* *cres.*

God is good and God's com-pas - sion Nev - er turns from  
 Though thy cross be sore op - press - ing, To thy God di -

*mf* *cres.*

God is good and God's com-pas - sion Nev - er turns from  
 Though thy cross be sore op - press - ing, To thy God di -

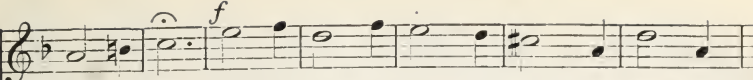
*mf* *cres.*

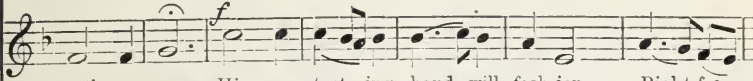
God is good and God's com-pas - sion Nev - er turns from  
 Though thy cross be sore op - press - ing, To . . . thy God di -

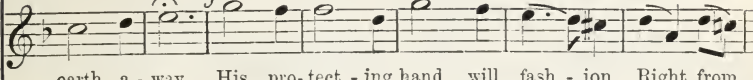
*mf* *cres.*

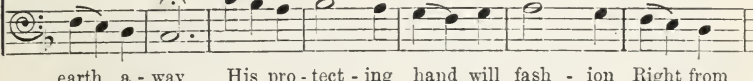
God is good and God's com-pas - sion Nev - er turns from  
 Though thy cross be sore op - press - ing, To thy God di -

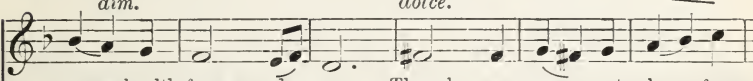
GOD LIVETH STILL!

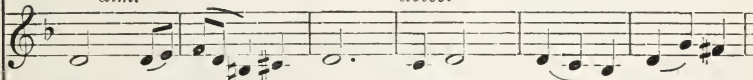

  
 earth a - way. His pro - tect - ing hand will fash - ion Right from  
 - rect thy way. He will pour on thee His bless - ing, To thy



  
 earth a - way. His pro - tect - ing hand will fash - ion Right from  
 - rect thy way. He will pour on thee His bless - ing, To thy

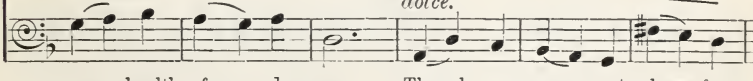

  
 earth a - way. His pro - tect - ing hand will fash - ion Right from  
 - rect thy way. He will pour on thee His bless - ing, To thy


  
 earth a - way. His pro - tect - ing hand will fash - ion Right from  
 - rect thy way. He will pour on thee His bless - ing, To thy


  
 wrong, health from de - cay. Though we see not how, from  
 feet be staff and stay. For His truth en - dur - eth


  
 wrong, health from de - cay. Though we see not how, from  
 feet be staff and stay. For His truth en - dur - eth


  
 wrong, health from de - cay. Though we see not how, from  
 feet be staff and stay. For His truth en - dur - eth


  
 wrong, health from de - cay. Though we see not how, from  
 feet be staff and stay. For His truth en - dur - eth

# GOD LIVETH STILL!

*cres.* *mf*  
 sor - row . . Bless - ing shapes He for . . the mor - row. } So, my  
 ev - er, . . His com - pas - sion fail - eth nev - er. }

*cres.* *mf*  
 sor - row Bless - ing shapes He for . . the mor - row. } So, my  
 ev - er, His com - pas - sion fail - eth nev - er. }

*cres.* *mf*  
 sor - row Bless - ing shapes He for . . the mor - row. } So, my  
 ev - er, His . . com - pas - sion fail - eth nev - er. }

*cres.* *mf*  
 sor - row Bless - ing shapes He for the mor - row. } So, my  
 ev - er, His com - pas - sion fail - eth nev - er. }

*f*  
 soul, reck nought of ill. God is liv - ing, liv - ing still!

*f*  
 soul, reck nought of ill. God is liv - ing, liv - ing still!

*f*  
 soul, reck nought of ill. God is liv - ing, liv - ing still!

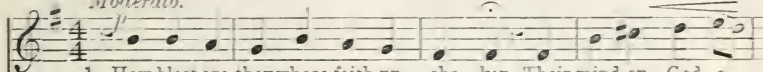
*f*  
 soul, reck nought of ill. God . . is liv - ing, liv - ing still!



## How blest are they whose faith unshaken.

ULRICH BOGISLAUS VON BONEN (1714), tr. G. W. DAISLEY.

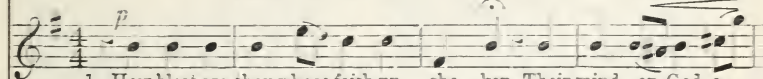
BACH.

*Moderato.*

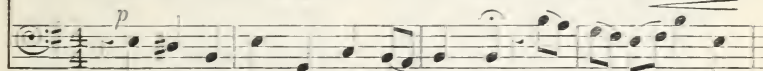
1. How blest are they whose faith un - sha - ken. Their mind on God a -
2. O what his joy, all words de - fy - ing, Who bends his will be -
3. O Je - su, grant us res - o - lu - tion To fol - low Thee in



1. How blest are they whose faith un - sha - ken. Their mind on God a -
2. O what his joy, all words de - fy - ing, Who bends his will be -
3. O Je - su, grant us res - o - lu - tion To fol - low Thee in



1. How blest are they whose faith un - sha - ken, Their mind on God a -
2. O what his joy, all words de - fy - ing, Who bends his will be -
3. O Je - su, grant us res - o - lu - tion To fol - low Thee in



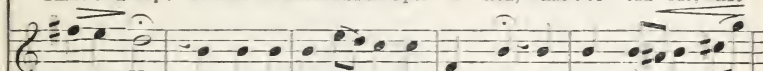
1. How blest are they whose faith un - sha - ken, Their mind on God a -
2. O what his joy, all words de - fy - ing, Who bends his will be -
3. O Je - su, grant us res - o - lu - tion To fol - low Thee in



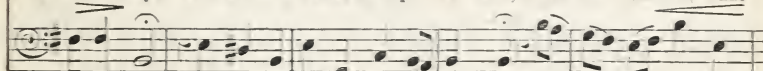
• lone doth bend: Who for their on - ly help have ta - ken The strength that Je - sus  
• fore God's throne: And clings to Him with faith un - dy - ing Who deign'd to make us  
Thine own way: To hate the world and sin's pol - lu - tion, What - e'er can bar, what -



• lone doth bend: Who for their on - ly help have ta - ken The strength that Je - sus  
• fore God's throne: And clings to Him with faith un - dy - ing Who deign'd to make us  
Thine own way: To hate the world and sin's pol - lu - tion, What - e'er can bar, what -



• lone doth bend: Who for their on - ly help have ta - ken The strength that Je - sus  
• fore God's throne: And clings to Him with faith un - dy - ing Who deign'd to make us  
Thine own way: To hate the world and sin's pol - lu - tion, What - e'er can bar, what -



• lone doth bend: Who for their on - ly help have ta - ken The strength that Je - sus  
• fore God's throne: And clings to Him with faith un - dy - ing Who deign'd to make us  
Thine own way: To hate the world and sin's pol - lu - tion, What - e'er can bar, what -



# HOW BLEST ARE THEY WHOSE FAITH UNSHAKEN.

*mf* *p*

Christ doth send. Who from the heart with Him take part: And, as their  
all His own. The an-gel host can nev-er boast More joy, more  
- e'er can stay. Forth let us fare, till we stand there, Where-in the

*mf* *p*

Christ doth send. Who from the heart with Him . . take part: And, as their  
all His own. The an-gel host can nev - - er boast More joy, more  
- e'er can stay. Forth let us fare, till we stand there, Where-in the

*mf* *p*

Christ doth send. Who from the heart with Him take part: And, as their  
all His own. The an-gel host can nev-er boast More joy, more  
- e'er can stay. Forth let us fare, till we stand there, Where-in the

*mf* *p*

Christ doth send. Who from the heart with Him take part: And, as their  
all His own. The an-gel host can nev-er boast More joy, more  
- e'er can stay. Forth let us fare, till we stand there, Where-in the

*mf* *dolce.* *p*

mas-ter hath de-creed, De-ny themselves in ve-ry deed.  
wealth, more glorious show Than Je-sus' faith-ful friends shall know  
full-est light of day We shall be-hold Thy face for aye.

*mf* *dolce.* *p*

master hath de-creed, De-ny themselves in ve-ry deed.  
wealth, more glorious show Than Je-sus' faith-ful friends shall know.  
fullest light of day We shall be-hold Thy face for aye.

*mf* *dolce.* *p*

mas-ter hath de-creed, De-ny themselves in ve-ry deed.  
wealth, more glorious show Than Je-sus' faith-ful friends shall know.  
full-est light of day We shall be-hold Thy face for aye.

*mf* *dolce.* *p*

mas-ter hath de-creed, De-ny themselves in ve-ry deed.  
wealth, more glorious show Than Je-sus' faith-ful friends shall know.  
full-est light of day We shall be-hold Thy face for aye.

# 131 (1090) Jesu, Jesu, Thou art mine.

Meiningen Gesangbuch, 1697, tr. G. W. DAISLEY.

BACH.

*Lento.*

*molto dolce.*



Verses 1—3. Je - su, Je - su, Thou art .. mine,

*molto dolce.*



Verses 1—3. Je su, .. Thou art mine,

*molto dolce.*



Verses 1—3. Je - su, Je - su, .. Thou art mine, ..

*molto dolce.*



Verses 1—3. Je - su, Je - su, Thou art mine,



1. Till my earth - ly jour - ney's end - ing.  
2. When the joy of earth for - sakes me.  
3. When I pass death's gloom - y por - tal



1. Till my earth - ly jour - ney's end - ing.  
2. When the joy .. of earth for - sakes me.  
3. When I pass .. death's gloom - y . . por - tal



1. Till my .. earth - ly jour - ney's end - ing.  
2. When the .. joy of earth . . for - sakes me.  
3. When I . . . pass death's gloom - y por - tal



1. Till my .. earth - ly jour - ney's end - ing.  
2. When the .. joy of earth for - sakes me.  
3. When I . . . pass death's gloom - y por - tal

# JESU, JESU, THOU ART MINE.

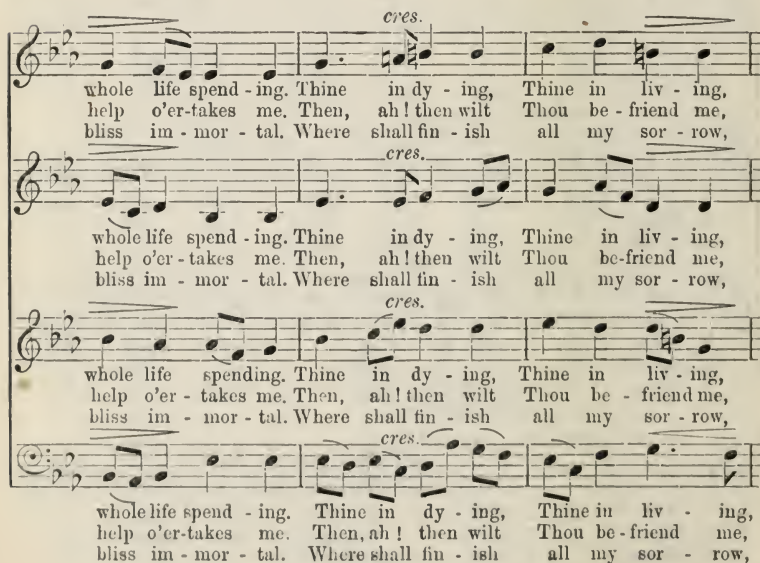


Grant that I be whol - ly Thine, In Thy cause my  
 When in lone - li - ness I pine, When des - pair of  
 Be Thy pain - ful cross the sign Point - ing me to

Grant that I be whol - ly Thine, In Thy cause my  
 When in lone - li - ness I pine, When des - pair of  
 Be Thy pain - ful cross the sign Point - ing me to

Grant that I be whol - ly Thine, In Thy cause my  
 When in lone - li - ness I pine, When des - pair of  
 Be Thy pain - ful cross the sign Point - ing me to

Grant that I be whol - ly Thine, In Thy cause my  
 When in lone - li - ness I pine, When des - pair of  
 Be Thy pain - ful cross the sign Point - ing me to



whole life spend - ing. Thine in dy - ing, Thine in liv - ing,  
 help o'er - takes me. Then, ah! then wilt Thou be - friend me,  
 bliss im - mor - tal. Where shall fin - ish all my sor - row,

whole life spend - ing. Thine in dy - ing, Thine in liv - ing,  
 help o'er - takes me. Then, ah! then wilt Thou be - friend me,  
 bliss im - mor - tal. Where shall fin - ish all my sor - row,

whole life spend - ing. Thine in dy - ing, Thine in liv - ing,  
 help o'er - takes me. Then, ah! then wilt Thou be - friend me,  
 bliss im - mor - tal. Where shall fin - ish all my sor - row,

whole life spend - ing. Thine in dy - ing, Thine in liv - ing,  
 help o'er - takes me. Then, ah! then wilt Thou be - friend me,  
 bliss im - mor - tal. Where shall fin - ish all my sor - row,

# JESU, JESU, THOU ART MINE.

*più cres.* *dolce.*

In - to Thy hands ev - er giv - ing All that is not  
 Then wilt Thou Thy spi - rit send me, Stay - ing me with  
 On that death - less, pain - less mor - row, In the joy of

*più cres.* *dolce.*

In - to Thy hands ev - er giv - ing All that is not  
 Then wilt Thou Thy spi - rit send me, Stay - ing me with  
 On that death - less, pain - less mor - row, In the joy of

*più cres.* *dolce.*

In - to Thy hands ev - er giv - ing All that is not  
 Then wilt Thou Thy spi - rit send . . me, Stay - ing me with  
 On that death - less, painless mor - row, In the joy of

*più cres.* *dolce.*

In - to Thy hands ev - er giv - ing All that is not  
 Then wilt Thou Thy spi - rit send me, Stay - ing me with  
 On that death - less, pain - less mor - row, In the joy of

*più p* *pp*

whol - ly Thine. }  
 strength di - vine. } Je - su, Je - su, Thou art mine.  
 Thee and Thine. }

*più p* *pp*

whol - ly Thine. }  
 strength di - vine. } Je - su, Je - su, Thou art mine.  
 Thee and Thine. }

*più p* *pp*

whol - ly Thine. }  
 strength di - vine. } Je - su, Je - su, Thou art mine.  
 Thee and Thine. }

*più p* *pp*

whol - ly Thine. }  
 strength di - vine. } Je - su, Je - su, Thou art mine.  
 Thee and Thine. }



# 132 (1091) Now daylight's youthful glory.

PAUL GERHARDT, 1666, tr. G. W. DAISLEY.

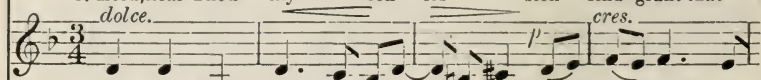
BACH.

*Moderato.*

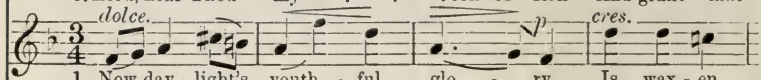
*cres.*



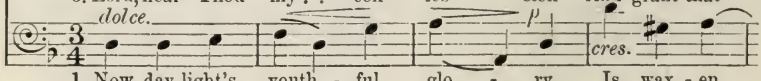
1. Now day-light's youth - ful glo - ry Is wax - en  
2. Wake, wake, my voice, up - rais - ing To God a  
3. Lord, hear Thou my con - fes - sion And grant that



1. Now day-light's youth - - ful glo - ry Is wax - en  
2. Wake, wake, my voice, . . . up - rais - ing To God a  
3. Lord, hear Thou my . . . con - fes - sion And grant that



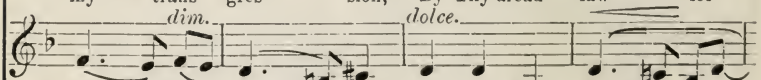
1. Now day - light's youth - ful glo - ry Is wax - en  
2. Wake, wake, my voice, up - rais - ing To God a  
3. Lord, hear Thou my . . . con - fes - sion And grant that



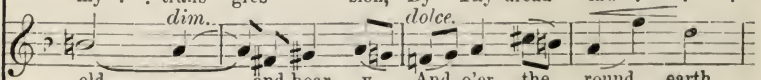
1. Now day-light's youth - ful glo - ry Is wax - en . .  
2. Wake, wake, my voice, up - rais - ing To God a . .  
3. Lord, hear Thou my . . . con - fes - sion And grant that .



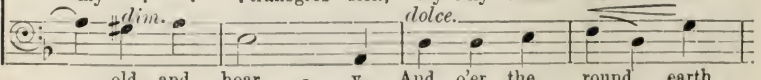
old and hoar - y, And o'er the round earth  
hymn of prais - ing, With lov - ing care He  
my trans - gres - sion, By Thy dread law for -



old . . and hoar - y, And o'er the round . .  
hymn . . of prais - ing, With lov - ing care . .  
my . . trans - gres - sion, By Thy dread law . .



old . . . and hoar - y, And o'er the round earth  
hymn . . . of prais - ing, With lov - ing care He  
my . . . transgres - sion, By Thy dread law for -



. . . old and hoar - y, And o'er the round earth  
. . . hymn of prais - ing, With lov - ing care He  
. . . my trans - gres - sion, By Thy dread law for -



# NOW DAYLIGHT'S YOUTHFUL GLORY.

*cres.* *dim.*

*p* *cres.* *dim.*

*p* *cres.* *dim.*

*p* *cres.* *dim.*

slow - ly Steals gen - tle night, the ho - ly  
tends me, For soul and bo - dy sends me  
bid - den, In o - cean's depths be hid - den

earth slow - ly Steals gen - tle night, the ho - ly  
He tends me, For soul and bo - dy sends me  
for - bid - den, In o - cean's depths be hid - den

slow - ly Steals gen - tle night, the ho - ly  
tends me, For soul and bo - dy sends me  
bid - den, In o - cean's depths be hid - den

slow - ly Steals gen - tle night, the ho - ly  
tends me, For soul and bo - dy sends me  
bid - den, In o - cean's depths be hid - den

*p* *cres.*

*p* *cres.*

*p* *cres.*

*p* *cres.*

Nurse of all wea - ry men. Now day has reached its  
Far more than I can say. For His be - nign per -  
For ev - er out of sight. Thy an - gel ar - mies

Nurse of all wea - ry men. Now day has reached its  
Far more than I can say. For His be - nign per -  
For ev - er out of sight. Thy an - gel ar - mies

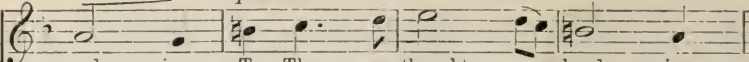
Nurse of all wea - ry men. Now day has reached its  
Far more than I can say. For His be - nign per -  
For ev - er out of sight. Thy an - gel ar - mies

Nurse of all wea - ry men. Now day has reached its  
Far more than I can say. For His be - nign per -  
For ev - er out of sight. Thy an - gel ar - mies

# NOW DAYLIGHT'S YOUTHFUL GLORY.

*più cres.*

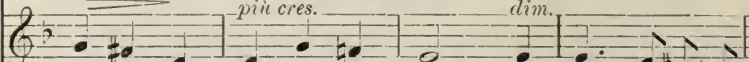
*dim.*



end - ing, To Thee my thoughts are bend - ing,  
- sua - sion Doth ev - er find oc - ca - sion  
send me, May their bright swords de - fend me.

*più cres.*

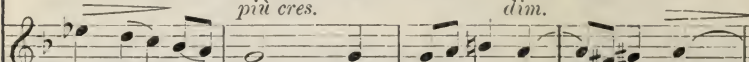
*dim.*



end - ing, To Thee my thoughts are bend - ing, Who  
- sua - sion Doth ev - er find oc - ea - sion To  
send me, May their bright swords de - fend . . me. So

*più cres.*

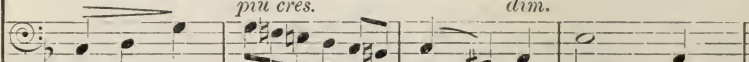
*dim.*



end - ing, To Thee my thoughts are bend - ing, Who . .  
- sua - sion Doth ev - er find oc - ca - sion To . .  
send me, May their bright swords de - fend . . me. So . .


*più cres.*

*dim.*



end - ing, To Thee . . my thoughts are bend - ing,  
- sua - sion Doth ev - er find . . oc - ca - sion  
send me, May their . . bright swords de - fend me.

*poco cres.*



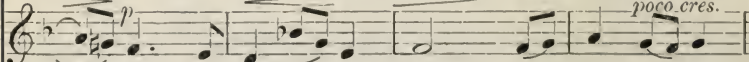
Who day and night dost num - ber For wa - king  
To pour on me His trea - sure With - out or  
So in their faith - ful keep - ing With Thee I'll

*poco cres.*



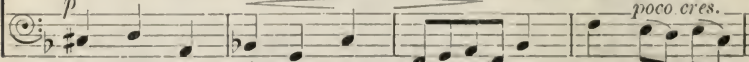
day . . and night . . dost num - ber For . . wa - king  
pour . . on me . . His trea - sure With - out or  
in . . their faith - ful keep - ing With . . Thee I'll

*poco cres.*



. . day and night . . dost num - ber For wa - king  
. . pour on me . . His trea - sure With - out or  
. . in their faith - ful keep - ing With Thee I'll

*poco cres.*



Who day and night dost num - ber For wa - king  
To pour on me . . His trea - sure With - out or  
So in their faith - ful keep - ing With Thee I'll

# NOW DAYLIGHT'S YOUTHFUL GLORY.

*dim.* *cres.* *f*

and for slum - ber, To sing Thy praise a - gain.  
 stint or mea - sure, Each mo - ment of . . the day.  
 fall a - sleep - ing, With Thee a - wake to light.

*dim.* *cres.* *f*

and for slum - ber, To . . sing Thy praise a - gain.  
 stint or mea - sure, Each . . mo - ment of . . the day.  
 fall a - sleep - ing, With . . Thee a - wake to light.

*dim.* *cres.* *f*

and . . for slum - ber, To . . sing Thy praise a - gain.  
 stint or mea - sure, Each . . mo - ment of . . the day.  
 fall . . a - sleep - ing, With . . Thee a - wake . . to light.

*dim.* *cres.* *f*

and . . for slum - ber, To sing . . Thy praise a - gain.  
 stint . . or mea - sure, Each mo - ment of . . the day.  
 fall . . a - sleep - ing, With Thee . . a - wake to light.

## 133 (1092) Up, up! my heart! with gladness.

PAUL GERHARDT, 1647, tr. G. W. DAISLEY.

BACH.

*Poco vivace.*

*f* *cres.*

1. Up, up! my heart! with glad - ness Sing what was  
 2. Deep in the grave they laid Him, Loud laughed the  
 3. He brings us to the por - tal Which leads to

*f* *cres.*

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 2. Deep in the grave they laid . . Him, Loud laughed the  
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*f* *cres.*

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*f* *cres.*

1. Up, up! my heart! with glad - ness Sing what was  
 2. Deep in the grave they laid Him, Loud laughed the  
 3. He brings us to . . the por - tal Which leads to

UP, UP! MY HEART! WITH GLADNESS.

*f* done to - day. How bit - ter was our sad - ness! What  
fiends in glee. But as in thought they made Him Their  
Hea - ven's fold. Where-on these words im - mor - tal Stand *cres.*

*f* done to - day. How bit - ter was our sad - ness! What  
fiends in glee. But as in thought they made . . Him Their  
Hea - ven's fold. Where-on these words im - mor - tal . . Stand *cres.*

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fiends in glee. But as in thought they made Him Their  
Hea - ven's fold. Where-on these words im - mor - tal Stand *cres.*

*f* joy . . now lights our way! My Sa - viour low was laid,  
own, lo! Christ is free! Now His vic - to - rious cry  
all . . in - scrib'd in gold. "Who lacked with me re - nown, *dolce.*

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own, lo! Christ is free! Now His vic - to - rious cry  
all . . in - scrib'd in gold. "Who lacked with me re - nown, *dolce.*



UP, UP! MY HEART! WITH GLADNESS.

*mf* *cres.*

But as to mourn we stayed, His grave bonds  
Rings out, and far . . and nigh He waves His  
He wears in Heaven the crown ; Who chose with

*mf* *cres.*

But as to mourn . . we stayed, His grave bonds .  
Rings out, and far . . and nigh He waves His .  
He wears in Heaven . the crown ; Who chose with . .

*mf* *cres.*

But as to mourn we stayed, His grave bonds  
Rings out, and far . . and nigh He waves His  
He wears in Heaven the crown ; Who chose with

*mf* *cres.*

But as to mourn we stayed, His grave . . bonds  
Rings out, and far and nigh He waves . . His  
He wears in Heaven the crown ; Who chose . . with

*f*

did . . He rend And to . . the skies as - cend.  
ban - ners bright, Vic - to - rious af - ter fight.  
me . . to die, He sits . . with me . . on high."

*f*

. . . did He rend And to . . the skies as - cend.  
. . . ban - ners bright, Vic - to - rious af - ter fight.  
. . . me to die, He sits . . with me . . on high."

*f*

did . . He rend And to the skies as - cend.  
ban - ners bright, Vic - to - rious af - ter fight.  
me . . to die, He sits with me on high."

*f*

did He rend And to . . the skies as - cend.  
ban - ners bright, Vic - to - rious af - ter fight.  
me to die, He sits . . with me on high."



# SECTION VII.

134 (1093)

At Last.

J. G. WHITTIER.

CLIFFE FORRESTER.

*Andante con moto.*  $\text{♩} = 60.$

*soft Gt. coupled  
to Sw. 8 ft.*

*cres. f*

*Ped. soft 16 ft.*

*p*

When on my day of life the night is fall-ing,

*p*

*pp*

And, in the winds from unsunned spa - ces blown, I hear far voi - ces

*pp*

*Ped.*

out of darkness call - ing My feet to paths un - known. . .

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AT LAST.

*mf* *gently.* *p*

Thou, who hast made my home of life so pleasant, Leave not its tenant when its

*mf* *ff* *p*

walls de-cay; O Love Di-vine, O Help-er, ev-er pres-ent, Be-

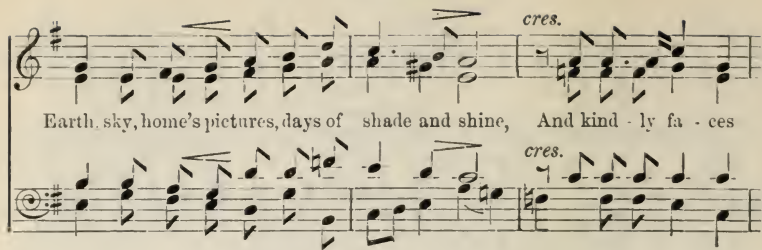
*f* *Org.*

Thou my strength and stay! *Org.*

*ritard.* *p*

*ritard.* Be near me when all else is from me drift-ing-

AT LAST.



*cres.*

Earth, sky, home's pictures, days of shade and shine, And kind - ly fa - ces



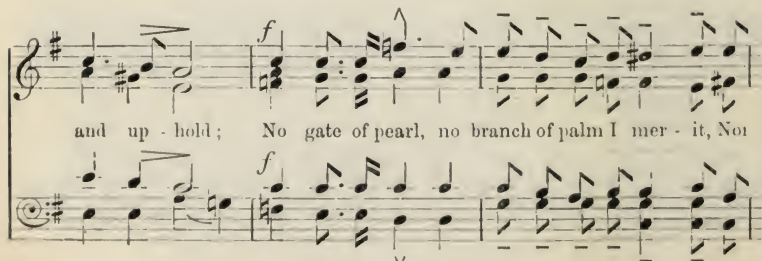
*f* *con espress.*

to my own up - lift - ing The love that an - swers mine.



*pp*

I have but Thee, my Father! let Thy spi - rit Be with me then to comfort



*f*

and up - hold; No gate of pearl, no branch of palm I mer - it, No

AT LAST.

street of shi - ning gold.

This system features a piano accompaniment for the first line of the song. It consists of a treble and bass staff in G major (one sharp). The melody is primarily in the treble staff, with chords and bass lines in the bass staff. The lyrics 'street of shi - ning gold.' are written below the treble staff.

SOPRANO OR TENOR SOLO. *Quasi Recit.*

Suffice it if—my good and ill un-

This system contains the vocal solo and piano accompaniment for the second line. The vocal part is on a single staff, marked 'SOPRANO OR TENOR SOLO. Quasi Recit.' and begins with a piano (*p*) dynamic. The piano accompaniment is in G major and includes a section marked 'soft Sw.' (soft swell) in 4/4 time. The lyrics 'Suffice it if—my good and ill un-' are written below the vocal staff.

- reckoned, And both for-giv'n thro' Thy abounding grace—I find my -

This system contains the vocal solo and piano accompaniment for the third line. The vocal part continues on a single staff, with dynamics *f* (forte) and *p* (piano) indicated. The piano accompaniment continues in G major. The lyrics '- reckoned, And both for-giv'n thro' Thy abounding grace—I find my -' are written below the vocal staff.

AT LAST.

self by hands familiar beckoned Unto my fit - ting place.

*Org. Ped. soft 16 ft.*

*allarg.* *pp* *Altos divided.*

(Unaccompanied.) Some hum-ble door a - mong Thy ma-ny man-sions,

*Org. Ped. only.*

*pp* *rit.* *pp* *cres.*

Some shelt'ring shade where sin and striving cease, And flows for ev - er thro'

*rit.* *pp* *cres.*

*allarg. f* *dim.* *Org.*

heaven's green ex - pan-sions The riv - er of Thy peace.

*dim.* *p* *Org.*

*Andul.*



# AT LAST.

musical score for the first system of "AT LAST." The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a bracketed section of chords marked *molto cres.* followed by a section marked *ritard.* and then a section marked *ff* with accents. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment.

musical score for the second system of "AT LAST." The system consists of two staves. The upper staff begins with a *pp* dynamic and a *dim.* marking, followed by a *cres.* marking. The lower staff begins with a *pp* dynamic and a *Pedal.* marking, followed by a *cres.* marking. The lyrics "There, from the mu - sic round a - bout me steal - ing," are written between the staves.

musical score for the third system of "AT LAST." The system consists of two staves. The upper staff begins with a *f* dynamic and a *sempre cres.* marking. The lower staff begins with a *f* dynamic and a *sempre cres.* marking. The lyrics "I fain would learn the new and ho - ly song, And find at last, be -" are written between the staves.

musical score for the fourth system of "AT LAST." The system consists of two staves. The upper staff begins with a *f* dynamic and a *pp* dynamic. The lower staff begins with a *f* dynamic and a *pp* dynamic. The lyrics "neath Thy trees of heal - ing, The life for which I long. There, from the" are written between the staves.

AT LAST.

mus - sic round a - bout me steal - ing, I fain would

*cres.*

*cres.*

*Ped.*

This system contains the first two staves of music. The vocal line (treble clef) begins with a melodic phrase, followed by a crescendo. The piano accompaniment (bass clef) provides harmonic support with chords and moving lines. A 'Ped.' (pedal) marking is placed below the piano staff.

learn the new and ho - ly song, And find at last, be -

*f* *ff*

*f* *ff*

This system contains the next two staves of music. The vocal line continues with a new phrase, marked with a forte (*f*) dynamic. The piano accompaniment also features a forte (*f*) dynamic and a crescendo. The system concludes with a double forte (*ff*) marking.

AT LAST.

*rit.*

- neath Thy trees of heal - ing, The life for which I long, the

*rit.*

*rit.*

life . . for which I long.

*soft Sw.*

*reduce.* *rit.* *p* *pp*

The musical score is written for voice and piano. It begins with a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The tempo/mood is marked 'rit.' (ritardando). The lyrics are: '- neath Thy trees of heal - ing, The life for which I long, the'. The piano part features a steady accompaniment of eighth notes. The vocal line has a melodic contour that rises and then falls. The score continues with a second vocal line and piano accompaniment, with lyrics 'life . . for which I long.' and dynamic markings 'ff' (fortissimo). The piano part has a more complex texture with chords and moving lines. The final section of the score is marked 'soft Sw.' (soft and ad libitum), with dynamics 'p' (piano) and 'pp' (pianissimo), and a 'rit.' marking. The piano part features a descending melodic line in the right hand and a more static accompaniment in the left hand.







